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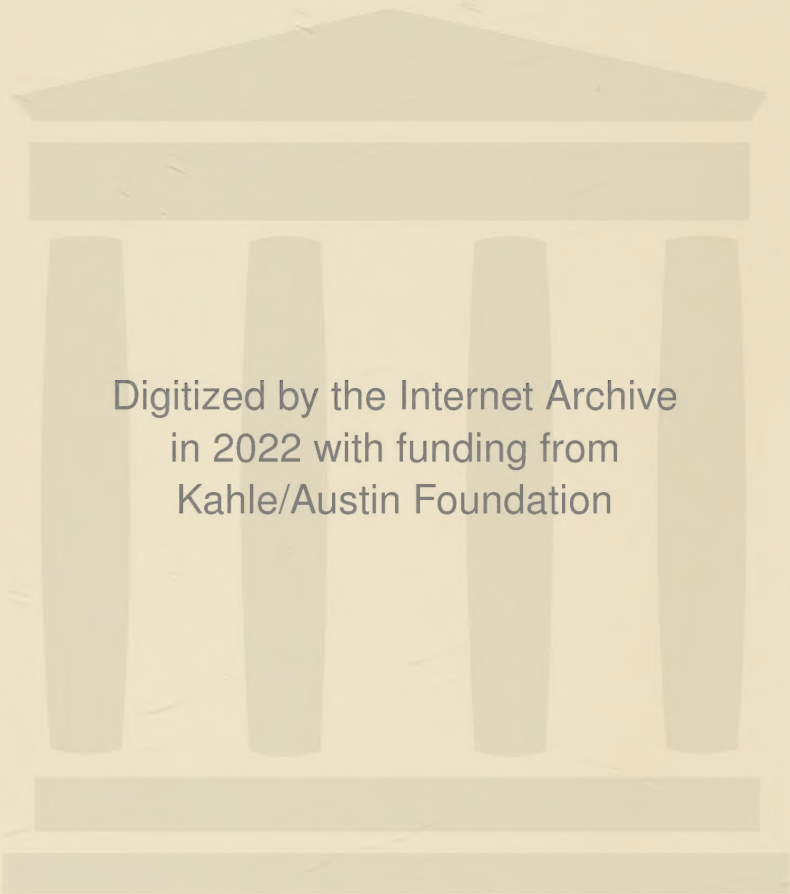

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NOVELLO'S ...ON.

# ALEXANDER BALUS

## AN ORATORIO

COMPOSED IN THE YEAR 1747 BY

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## G. F. HANDEL.

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EBENEZER PROUT.

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# EDITOR'S NOTE.

In his preface to the full score of Alexander Balus, published by the German Handel Society, Dr. Chrysander mentions that after the first performance of the work Handel made several alterations in the music. As these seem to have been chiefly for the convenience of his singers, it has been thought best, in the present edition, to give the work as far as possible in its original shape. One point only requires a word of explanation. The song "Mighty love now calls to arm" (No. 22) was at first to be found in the second part of the oratorio, and is thus printed in Arnold's old edition of the score; but on its transference to its present position the song "Heroes may boast their mighty deeds" was cut out to make room for it. The latter is therefore given in an Appendix.

Ebenezer Prout.

# ARGUMENT.

Alexander Balus has, with the assistance of the Jews, conquered Demetrius, King of Syria, and, returning in triumph, is welcomed by the people and proclaimed king. He is congratulated on his victory by Jonathan, the Jewish chieftain, whose alliance he accepts with vows of lasting friendship. Ptolemy, the King of Egypt, and his daughter Cleopatra join in the general congratulations to the victorious monarch. The meeting of Alexander and Cleopatra speedily ripens into mutual love, and, advised by his friend Jonathan, Alexander asks the princess's hand of her father. A chorus of gratitude and praise to God, sung by the Israelites, concludes the first act.

In Act II. we find Alexander awaiting, with a lover's impatience, the reply of Ptolemy; Jonathan entering tells him that his suit is successful. Scornfully reproving a courtier who basely insinuates that Jonathan is disloyal to him, Alexander hastens to Ptolemais to meet his bride, the Israelites uniting in a chorus deprecating the evils of calumny. The princess awaits her future lord with expectant joy, alloyed, however, with sad foreboding of evil. Her father meanwhile rejoices at the success of his evil designs in drawing Alexander into his power. The act concludes with the union of Alexander and Cleopatra, the people calling down upon them the blessings of Hymen.

In the third act Cleopatra's apprehensions of evil are renewed and too soon confirmed, hired ruffians being sent by her father to drag her away from her new-found home. Alexander, hearing her cries, is about to speed to her assistance, when he is met by Jonathan, who informs him of the treachery of Ptolemy. The King of Egypt has entered the Syrian towns, being received in friendliness by the people as the father of their king, and, placing his own troops in each city, has assumed the Syrian crown at Antioch. Alexander, however, heedless of his kingdom, and thinking only of the lost Cleopatra, rushes forth at the head of his soldiers to rescue her, while Jonathan, lamenting Alexander's faith in false gods, calls upon the Israelites to offer prayer and adoration to Jehovah.

Cleopatra, strenuously denying her father's assurance that Alexander is false to her, awaits in anguish the result of the combat. A messenger shortly arrives bearing the evil tidings that, while Jonathan and his troops have been victorious, Alexander, overpowered by Ptolemy, has been slain. A second messenger speedily follows with the news that Ptolemy has also met his death in the battle. The work terminates with a chorus of the Israelites praising Jehovah for their victory.

KENT

G 31654

Mr G. Frost

# ALEXANDER BALUS.

DRAMATIS PERSONÆ.

| | |
|---|---|
| Alexander Balus, King of Syria ... ... *Alto.* | Cleopatra, Daughter to Ptolemy ... ... *Soprano.* |
| Ptolemy, King of Egypt ... ... ... *Bass.* | Aspasia, her Confidant ... ... ... *Soprano.* |
| Jonathan, Chief of the Jews ... ... ... *Tenor.* | Chorus of Israelites. Chorus of Asiatics. |

## ACT I.

### No. 1.—OVERTURE.

### No. 2.—CHORUS.—*Asiatics.*

[*Upon the return of* Alexander *from the conquest of* Demetrius.]

Flush'd with conquest, fir'd by Mithra,
Fountain of eternal rays,
Sing we to Balus, sing we to Mithra,
Songs of triumph, songs of praise.

### No. 3.—RECITATIVE.

*Alexander.*

Thus far, ye glorious partners of the war,
The Powers on high have prosper'd our designs.
Demetrius is fall'n, and Syria bows
To me, her lord, with universal joy.
I will repay them with those royal virtues,
Justice and clemency.

*Jonathan.*

Most noble king!
The sons of Israel, not less of peace
Desirous than alert and brave in war,
Whene'er their country calls, rejoicing hear
Of your success; and gifts, and more than gifts,
Their hands and hearts, they offer in firm league,
As late accepted by imperial Rome.

*Alexander.*

Thy boon is granted: be it writ on brass
That Jonathan is Alexander's friend;
The love of brothers govern in our hearts,
And sway our great resolves.

*Jonathan.*

Confirm it, Heav'n.

### No. 4.—AIR.—*Jonathan.*

Great Author of this harmony,
Who rulest Heaven above,
Oh, bind our league of amity
With chains of lasting love.

(Flourish of trumpets.)

### No. 5.—RECITATIVE.—*Ptolemy.*

And thus let happy Egypt's king
Speak his affection by the trumpet's sound,
That all surrounding nations straight may learn
Balus commands the pow'rs of Ptolemy,
Or to secure or to adorn his throne.

### No. 6.—AIR.

Thrice happy the monarch whom nations contend
With counsels to guide and with arms to defend:
Secure stands the throne that on concord relies,
As by concord preserv'd are the earth and the skies.

No. 7.—RECITATIVE.—*Cleopatra.*

Congratulation to our father's friend,
Amidst this general joy, directs our part.
But how shall Cleopatra entertain
The royal ear, unless Apollo's self
Deigns to attune to his own harp my song?

No. 8.—AIR.

Hark, hark! he strikes the golden lyre,
And tells it to his joyful choir,
That Alexander reigns.
Ye docile echoes catch the sound,
And spread the blessing all around,
In sweet harmonious strains.

No. 9.—RECITATIVE.—*Alexander.*

Be it my chief ambition so to rise,
That for congratulations true desert
May speak me grateful.

No. 10.—AIR.

Fair virtue shall charm me,
And honour shall warm me
This love to repay,
While streams flow from fountains,
And flocks over mountains
Or valleys shall stray.

No. 11.—CHORUS.—*Asiatics.*

Ye happy nations round,
Loudly triumph, your voices raise!
In choral symphony resound
Great Alexander's praise.

No. 12.—RECITATIVE.—*Alexander.*

My Jonathan,
Didst thou remark her graces? didst thou feel
The music of her eye? To me it seem'd
More soft and sweet than her melodious voice.
Beauty is pleasing tyranny, my friend,
Which laughs at the reluctance of the will,
And humbles at her feet the hearts of kings.

No. 13.—AIR.

Oh, what resistless charms are given
To symmetry of feature!
It seems the model of all Heaven,
The triumph of all nature.

No. 14.—AIR.—*Cleopatra.*

Subtle Love, with fancy viewing
Endless joy on joy ensuing,
Plays around my captive heart.
Cautious Reason fain would ease me,
But her efforts to release me
Only deeper fix the dart.

No. 15.—RECITATIVE.

Aspasia, I know not what to call
This interview. Grant, O ye Pow'rs, it prove
A happy one! but I am sick with doubt.
Mark'd you the king, Aspasia? Look'd he not
A king indeed, while on his radiant brow,
Deck'd with the rosy rays of youth, love seemed
To sit enthron'd, and full of majesty?

No. 16.—AIR.

How happy should we mortals prove,
How joyous spend the livelong day,
If silent merit gain'd the love
That crafty courtship steals away.

No. 17.—RECITATIVE.—*Aspasia.*

Check not the pleasing accents of thy tongue,
Nor be asham'd, fair princess, to declare
A passion for the brave. 'Tis a reward,
Besides the honours of the well-fought field,
They justly claim—none else deserves the fair.

No. 18.—AIR.

So shall the sweet attractive smile,
Winning graces,
Soft embraces,
Ever crown the soldier's toil:
When he awhile forgets the noise
Of loud alarms
And clashing arms,
To delight in love's gentle joys.

No. 19.—RECITATIVE.

*Cleopatra.*

Oh, blissful state!

*Aspasia.*

That blissful state be yours.

*Cleopatra.*

When neither tyrant custom rules the choice.

*Aspasia.*

Nor fickle flights of fancy guide the will:

*Cleopatra.*

But equal love, on equal merit form'd,
With pure affection feeds the constant flame.

No. 20.—DUET.

*Cleopatra and Aspasia.*

Oh, what pleasures, past expressing,
Flow from pure and constant love!
All is joy and all is blessing,
Which the circling hours improve.

No. 21.—RECITATIVE.

*Jonathan.*

Why hangs this heavy gloom upon the brow
Of Syria's monarch, while his big heart heaves
With sudden passion? Hath the royal maid,
Worthy indeed of Alexander's love,
Enslav'd the mighty conqueror? Know thyself,
'Tis thine to ask, and Ptolemy's to grant.

*Alexander.*

Ay, be it so—with speed, my friend, despatch
The message, rich with gifts, worthy a king.*

No. 22.—AIR.—*Alexander.*

Mighty Love now calls to arm;
Hear, he sounds the first alarm:
Lead, O Hymen, lead the way;
Let no harsh, discordant sound,
But love and joy, be spread around.

No. 23.—RECITATIVE.—*Jonathan.*

Ye sons of Judah, with high festival
Proclaim this happy day. The sword is ceas'd
From Israel; the captives are restor'd;
And liberty, that life of life itself,
And soul of happiness, directs her sons
To praise the donor with ecstatic joy.

No. 24.—AIR AND CHORUS.

Great God, from whom all blessings spring,
Life, liberty, and fame;
To Thee let grateful Judah sing,
And magnify Thy name.

*Israelites.*

These are Thy gifts, Almighty King,
Life, liberty, and fame,
To Thee let grateful Judah sing,
And magnify Thy name.

ACT 2.

No. 25.—AIR.—*Alexander.*

Kind Hope, of all mankind the friend,
Sweet balm in all distress,
Still, still a lover's pray'r attend
With fancied raptures of success.
So shall my lovesick soul have ease,
And make her voyage in smoother seas.

* But oh, what gifts? had I a world to give,
It were not equal price for such a gem.

No. 22A.—AIR.—*Alexander.*

Heroes may vaunt their mighty deeds,
And talk of conquest in high strains;
Yet oft the power of beauty leads
The conqueror captive in chains.
Fly swift on borrowed wings of love,
Ye tardy-footed minutes, fly!
And bring the sentence, to remove
This frantic torture, live or die.

No. 26.—RECITATIVE

*Jonathan.*

Long, long and happy live the king! Thus speaks
The messenger from Egypt: Ptolemy
Greets thee his son, and Cleopatra, deck'd
In all the lustre of a blooming bride,
At Ptolemais waits the smiling hour.

*Alexander.*

Thither let us haste, my Jonathan,
And, all the thorny cares of state apart,
Seize the sweet hour, and revel in delight.

No. 27.—AIR.—*Alexander.*

O Mithra, with thy brightest beams
Shine out serene and gay,
And pour forth all thy golden streams
To glad our bridal day.

No. 28.—RECITATIVE.

*A Sycophant Courtier.*

Stay, my dread sovereign, and let just revenge
Secure thy throne. A base ungrateful man,
Covering fell purpose with the specious mask
Of friendship, plots against thy throne, thy life.
Loyal affection dictates this, yet more,
It bids me say that Jonathan is he.

*Alexander.*

'Tis false! Begone, before I frown thee dead.
Bring me, my lords, the richest purple robe
And brightest crown: much more deserves my friend,
My brother Jonathan, and more I will
Exalt thee, best of men; for sacred is
This day to honour, gratitude, and love.

*Jonathan.*

There is no greatness in mortality
That can keep back the gall of sland'rous tongues
Or 'scape th' intended wounds of calumny;
'Tis a rough brake the virtuous must go through;
Ever in danger, and yet ever safe
In the protection of Almighty Pow'r.

No. 29.—AIR.—*Jonathan.*

Hateful man! thy sland'rous tongue
Throws in vain the poison'd dart.
Know it will recoil ere long,
And will stab the traitor's heart.

No. 30.—CHORUS.—*Israelites.*

O calumny, on virtue waiting
Shadowlike, yet virtue hating;
Fly these upper regions, fly;
Native of the shades below,
Thither, thither go!
Go with all thy base designing,
All thy forging, feigning, coining,
And in darkness ever lie.

No. 31.—RECITATIVE.—*Cleopatra.*

Ah! whence these dire forebodings of the mind?
Why droops my soul when on the verge of bliss?
Is he not brave? successful? good? a king?
And all that can deserve return of love?
Yet apprehension of I know not what
Hangs heavy on my soul, and checks the rising joy.

No. 32.—AIR.

Toss'd from thought to thought I rove—
Joys surround me,
Fears confound me:
Every passion's thine, O Love.
Love, thou pleasing, irksome guest!
Wishes rising,
Doubts surprising,
Give thy changeful tide no rest.

No. 33.—RECITATIVE.—*Aspasia.*

Give to the winds, fair princess, these vain doubts
And anxious fears, nor think that they arise
From skill prophetic in the book of fate,
But from pure nature, that with decent strife,
'Twixt hope and fear, views th' approaching scene.

No. 34.—AIR.

Love, glory, ambition, whate'er can inspire
A flame that is lasting or purest desire,
Unite in the choice of a monarch so great,
To make ev'ry joy, ev'ry blessing complete.
Then give to the winds those sorrowful tears,
When the promising morn of all comfort appears.

No. 35.—RECITATIVE.—*Ptolemy.*

Thus far my wishes thrive. With eager joy
Fond Alexander rushes on the toils.
Friend, brother, son, or whate'er he be, he falls;
He falls to my ambition. 'Twas for this
I gave him Cleopatra; and for this
With other arts will strengthen our alliance
Till I can work his ruin. Yes, I've fawn'd,
But only to devour; and soon will hurl
This happy monarch from his fancied throne,
To seat therein whom I can better rule,
The young Demetrius.

No. 36.—AIR.

Virtue, thou ideal name,
All thy honours I disclaim;
Vain delight of coward minds!
Bold ambition knows no law
Active souls like mine to awe,
Raging wild as stormy winds.

No. 37.—RECITATIVE (Accompanied).

*Jonathan.*

Ye happy people, come, proclaim aloud
Your grateful joy in Hymenæan verse;
Balus and Cleopatra claim your songs.

No. 38.—SOLI and CHORUS.

Triumph, Hymen, in the pair;
Thus united,
Thus delighted;
Brave the one, the other fair.

No. 39.—RECITATIVE.

*Alexander.*

Glad time at length has reach'd the happy point
When long-liv'd hope in sweet possession dies.
Mithra, I thank thee; Cleopatra is mine.
Thou sacred Pow'r, bear witness to my love,
Warm as thy fires, and pure as mid-day light.

*Cleopatra.*

Let Isis ever bind my grateful heart
To duteous vows and more than loyal love.

No. 40.—DUET.

*Alexander.*

Hail, wedded love, mysterious law!
Hearts delighting,
Souls uniting;
A thousand sweets from thee we draw.

*Cleopatra.*

A thousand, thousand sweets we draw,
Peace and pleasure
Without measure,
From wedded love's mysterious law.

No. 41.—CHORUS.—*Asiatics.*

Hymen, fair Urania's son,
Pour thy choicest blessings down
On the lovely royal pair;
Let pure honour and delight
Crown the day and bless the night,
As he is brave and she is fair.

## ACT 3.

### No. 42.—SYMPHONY.

### No. 43.—RECITATIVE.—*Cleopatra.*

'Tis true, instinctive nature seldom points
At some approaching ill in vain. But sure,
In vain were all my former doubts and fears;
For I am happy, happy beyond thought,
In this bright scene of ever-constant joy.

### No. 44.—AIR.

Here amid the shady woods,
Fragrant flow'rs and crystal floods,
Taste, my soul, this charming seat,
Love and glory's calm retreat.
Hence, vain doubt and idle fear,
Joy and only joy is here.

### No. 45.—CHORUS.

*Ruffians.*

Mistaken queen, the gods and Ptolemy
Have otherwise ordain'd. You must with us!

*Cleopatra.*

Help, help, O Isis! Alexander, help!

### No. 46.—RECITATIVE.—*Alexander.*

Ah! was it not my Cleopâtra's voice?
The voice of Cleopatra in distress?
It cannot be. What beast can leap these walls?
Or man more bold and fierce, that dares invade
Our royal privacy? Yet she was here,
And I did promise to partake with her
The sweet attractive pleasures of retirement.

### No. 47.—AIR.

Mighty guardians of all nature,
Oh, preserve my beauteous love!
Keep from insult the fair creature;
Virtue sure all hearts can move.

### No. 48.—RECITATIVE.

*Jonathan.*

Treachery, O king! unheard-of treachery
Stalks through the kingdom with gigantic steps
And glories in success. The Syrian towns
Have Ptolemy receiv'd with open gates
As your kind friend and father. Ent'ring thus
He with Egyptian soldiers garrison'd
Each place, and now at Antioch hath assum'd
The double crown of Egypt and of Asia.

*Alexander.*

Talk'st thou of crowns and kingdoms lost, my friend?
We will recover them. But know'st thou aught
Of Cleopatra? Faithful Aspasia,
Where is my queen, my Cleopatra?

*Aspasia.*

Brib'd by pernicious gold, 'tis said, your guards
Admitted ruffians sent by Ptolemy
To seize the queen for young Demetrius.

*Alexander.*

Horror! confusion! call my forces out.
To arms, my Jonathan, and let us rush
Upon the guileful foe, that he may feel
The fury of affronted majesty.

### No. 49.—AIR.—*Alexander.*

Fury, with red sparkling eyes,
Rise, in all thy terrors rise;
All around destruction deal!
That revenge may give some ease,
Or cold death a kind release
To the horrid pains I feel.

### No. 50.—RECITATIVE.—*Aspasia.*

Gods! can there be a more afflicting sight
Than such majestic greatness in distress?
How is he fall'n from empire, love, and joy;
The wretched scorn of mercenary slaves.

### No. 51.—AIR.

Strange reverse of human fate,
Mighty joy and mighty woe!
None are happy, none are great,
In this changeful state below.

### No. 52.—RECITATIVE.—*Jonathan.*

May he return with laurel'd victory
On his glad brow. But oh! I fear the gods,
The creature-gods he trusteth cannot help:
They are no gods, but mere delusion all.

### No. 53.—AIR.

To God, Who made the radiant sun
And fixed him in his central throne,
The paler moon, and every star
That darts his beamy light from far;
To Him, almighty, greatest, best,
Jehovah, Lord of Hosts confest,
All victory belongs.
To Him alone 'tis Judah's care
To offer up their humble prayer
And tune their grateful songs.

### No. 54.—CHORUS.—*Israelites.*

Sun, moon, and stars, and all ye host of Heaven,
To great Jehovah be the glory given.
On His creating, His all-saving power,
Judah shall call, and Him alone adore.

No. 55.—RECITATIVE.

*Ptolemy* (*to* CLEOPATRA).

Yes, he was false, my daughter, false to you,
And hath conspired against thy father's life.
Self-preservation and paternal care
For you, my child, oblig'd me to dethrone
This kingly counterfeit. Then think no more
Of the lost Alexander, but receive
A worthier hero, whom thy father wills.

*Cleopatra.*

Impossible! he never could be false
To me or you; so brave, so just, so good!
But, oh! indulge me once more with the sight,
The last farewell, of him to whom I'm bound
By nature's strongest tie, connubial love.

No. 56.—RECITATIVE (ACCOMPANIED).

*Ptolemy.*

Ungrateful child, by every sacred Pow'r
Thou never, never shalt behold him more.
In vain you sigh, in vain you mourn;
For soon thy rebel heart shall learn
With smiles to welcome our return.

No. 57.—AIR.

O sword, and thou, all-daring hand,
Thy aid alone I crave—
Nor others gods or powers demand
To conquer or to save.

No. 58.—RECITATIVE (ACCOMPANIED).

*Cleopatra.*

Shall Cleopatra ever smile again?
Oh, no! whate'er a father may command,
He cannot change the course of heartfelt grief.

No. 59.—RECITATIVE.—*Messenger.*

Ungrateful tidings to the royal ear
I bring, O queen; but such the will of fate.
The valiant Jew hath vanquished thrice his foes;
Whom, flying to Azotus, he pursued,
And destruction on their city poured,
Not sparing Dagon's temple or the god;
And now returns in triumph. But the king,
Alas! the king, o'erpowered by Ptolemy,
Your father, and deserted by his host,
Sought refuge in Arabia, but in vain;
For treacherous Zabdiel, heeding not the pray'r
That he poured forth in bitterness of soul,
Not for himself but you, his queen, his life,
Hath with remorseless sword cut off his head.

No. 60.—AIR.—*Cleopatra.*

Oh, take me from this hateful light!
Torture end me,
Death befriend me,
Wrapt in shades of endless night.

No. 61.—RECITATIVE.

*Another Messenger.*

Forgive, O queen, the messenger of ill!

*Cleopatra.*

Say on, say on,
All strange and terrible events are welcome
To one whose only comfort is despair.

*Messenger.*

From this dread scene of bloody war I come,
Where Ptolemy, your father, raging fierce
And fearless, ever in the foremost rank,
From many a gaping wound hath breathed his soul.

*Cleopatra.*

This is thy havoc, O Ambition! bane
Of human happiness. Oh! had I ne'er
Been born a queen, to feel the dire effects
That wait the fortune of the wretched great.
But vain is all complaint.

No. 62.—RECITATIVE (ACCOMPANIED).

*Cleopatra.*

Calm thou my soul,
Kind Isis, with a noble scorn of life,
Ideal joys, and momentary pains,
That flatter or disturb this waking dream.

No. 63.—AIR.

Convey me to some peaceful shore
Where no tumultuous billows roar,
Where life, though joyless, still is calm,
And sweet content is sorrow's balm:
There, free from pomp and care, to wait,
Forgetting and forgot, the will of fate.

No. 64.—RECITATIVE.

*Jonathan.*

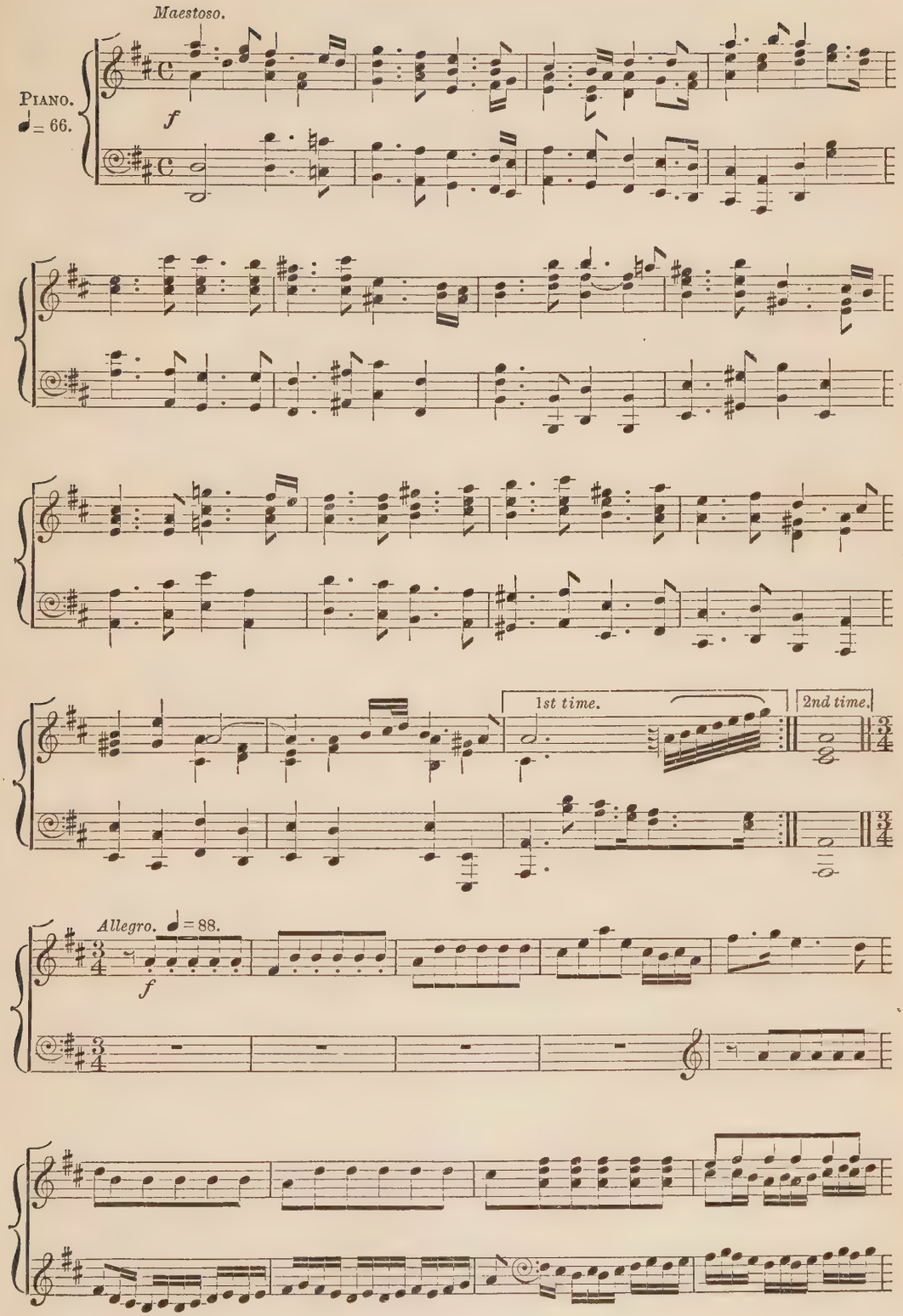
Mysterious are thy ways, O Providence!
But always true and just. By Thee kings reign,
By Thee they fall. Where now is Egypt's boast?
Where thine, O Syria? Laid low in dust,
While chosen Judah triumphs in success,
And feels the presence of Jehovah's arm.
Mindful of this let Israel ever fear
With filial reverence His tremendous Name,
And with obsequious heart exalt His praise.

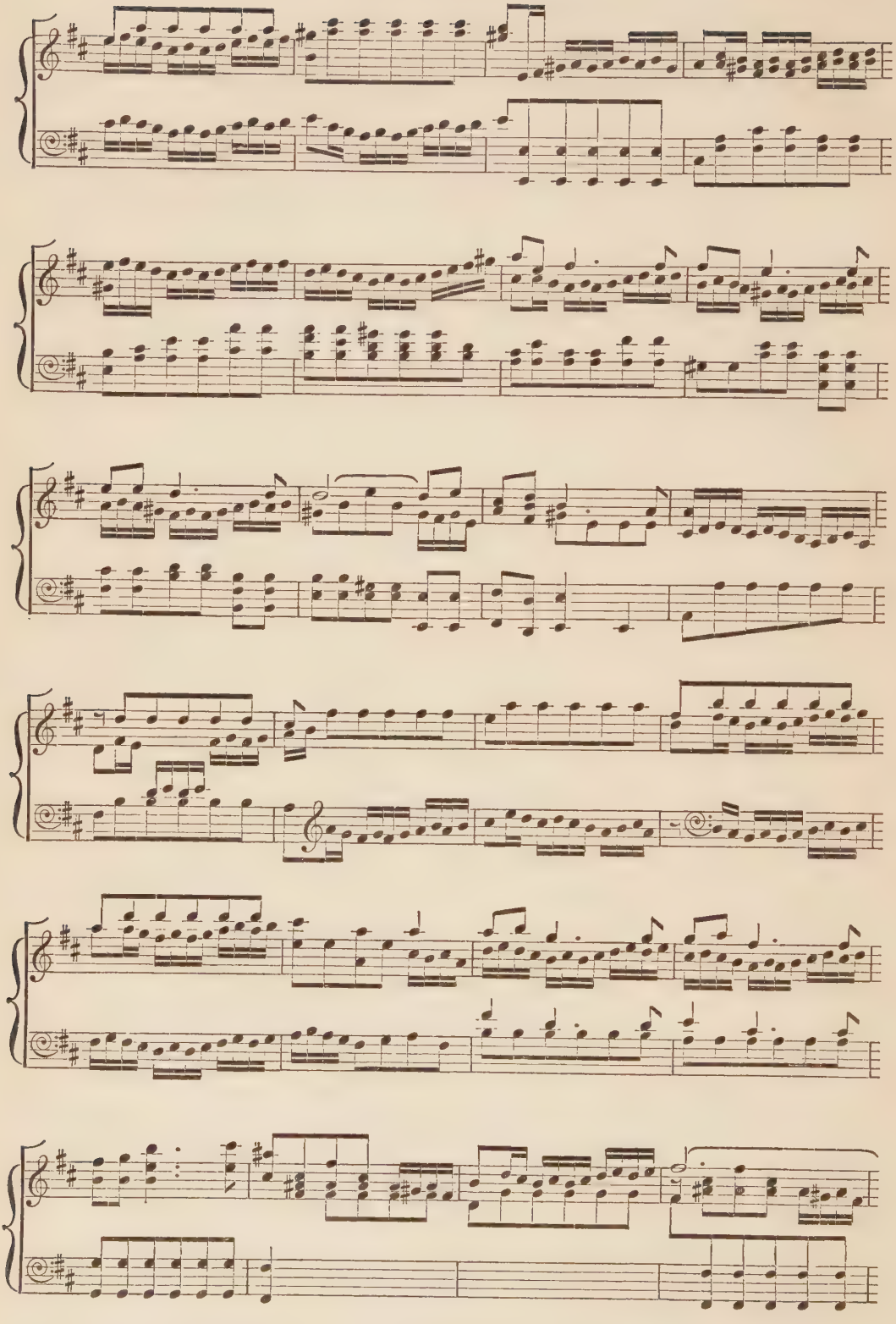
No. 65.—SOLO (*Jonathan*) AND CHORUS (*Israelites*).

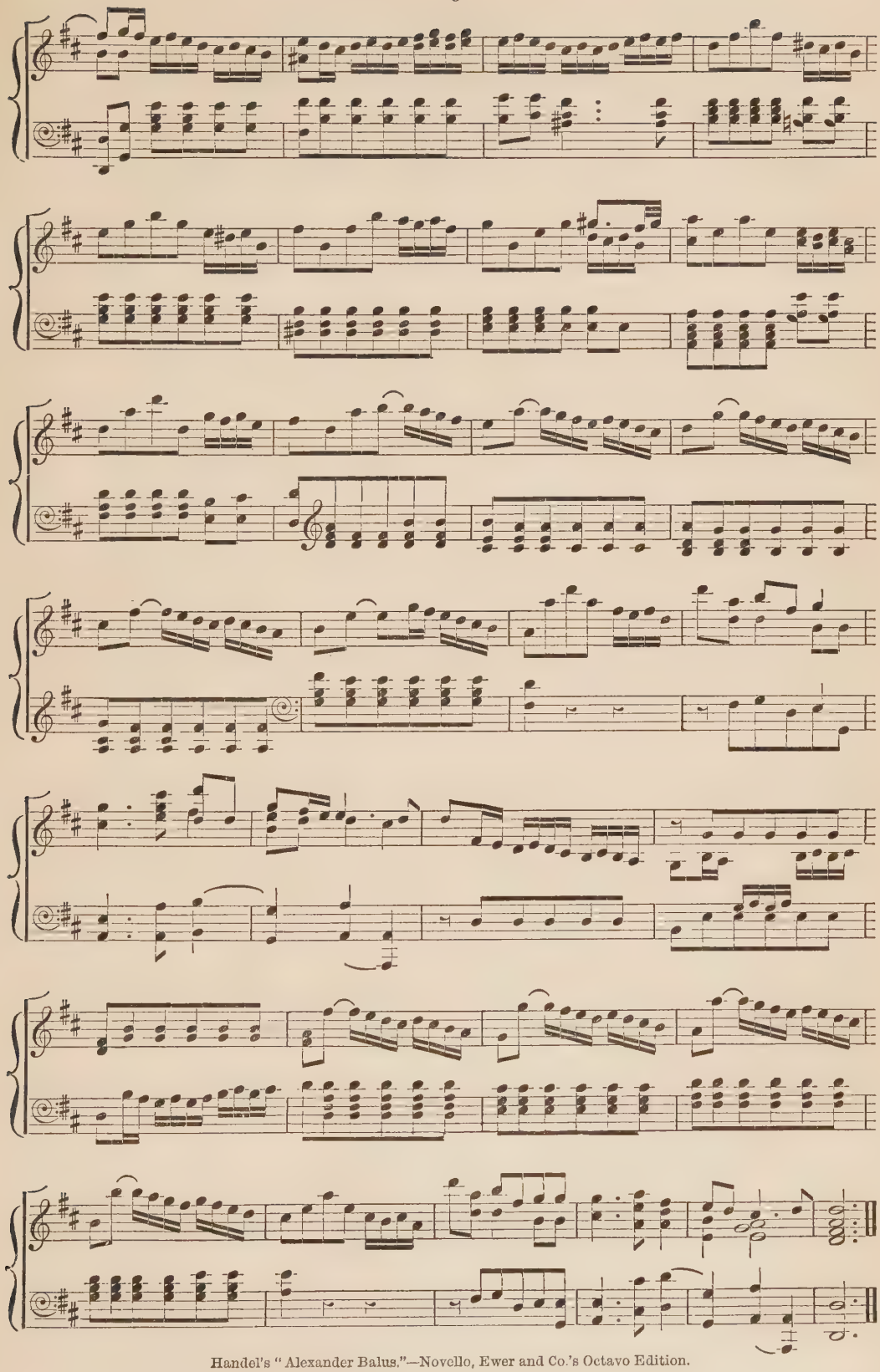
Ye servants of th' Eternal King,
His pow'r and glory sing,
And speak of all His righteous ways
With wonder and with praise.

Amen. Hallelujah. Amen.

# OVERTURE.

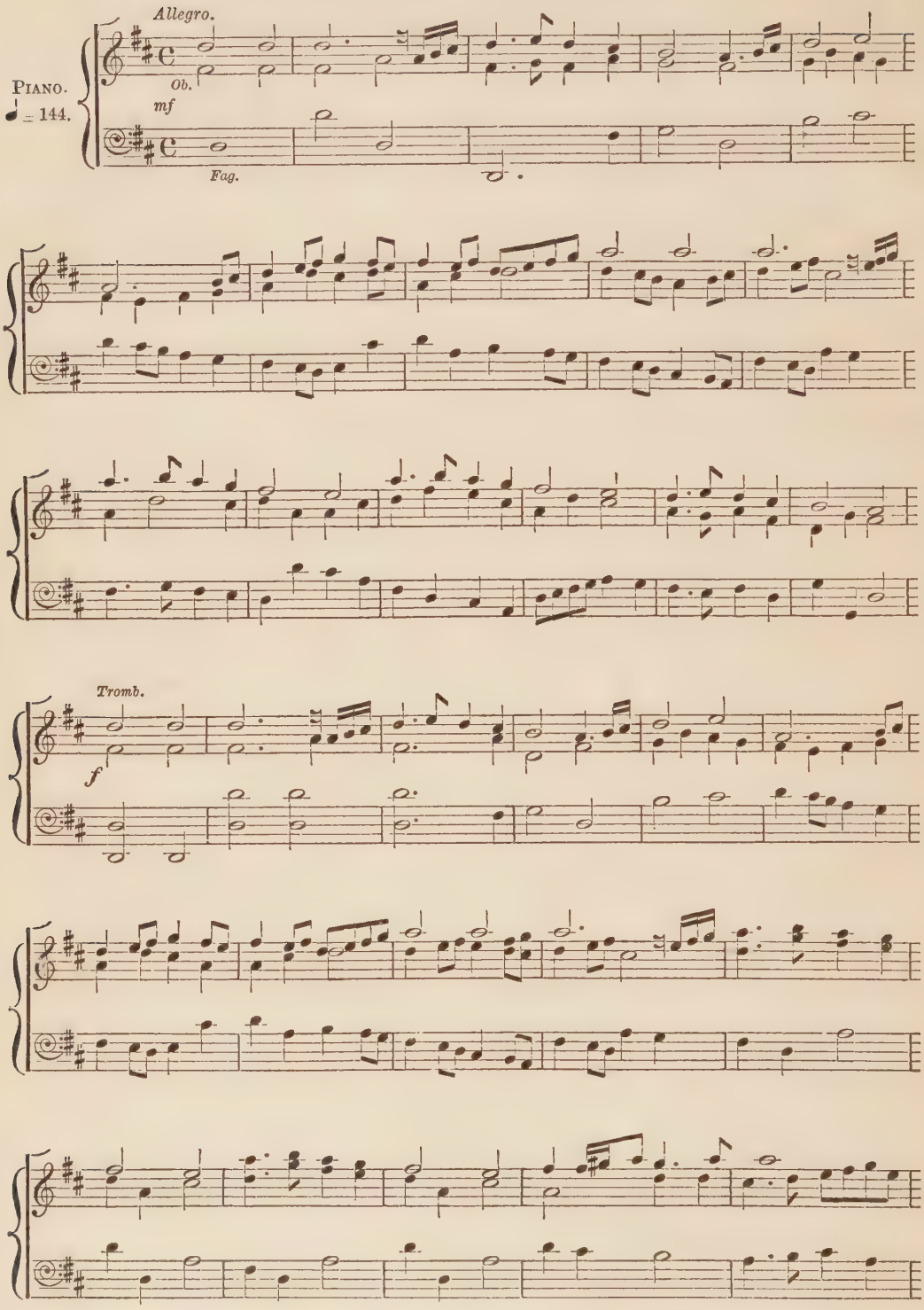


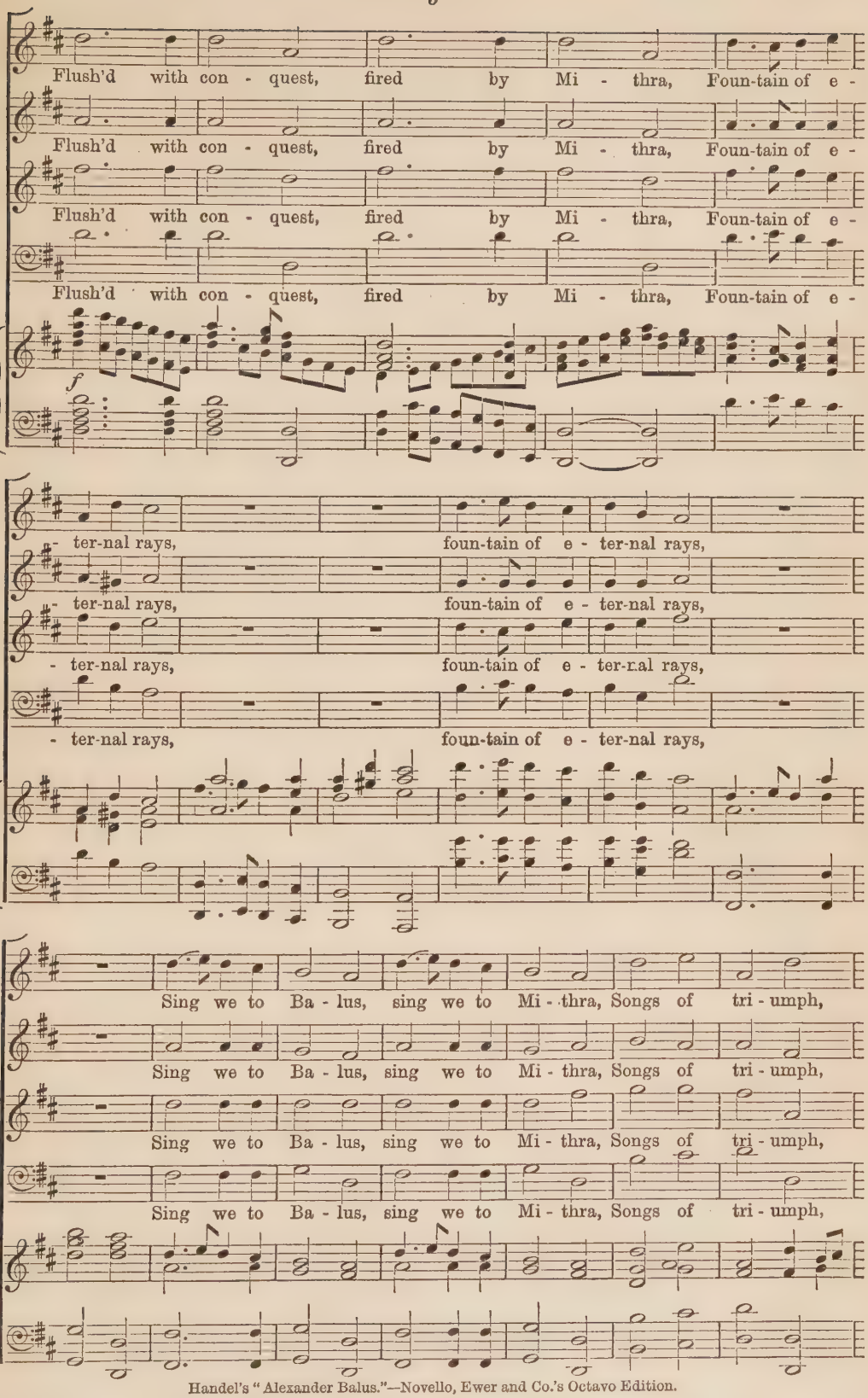


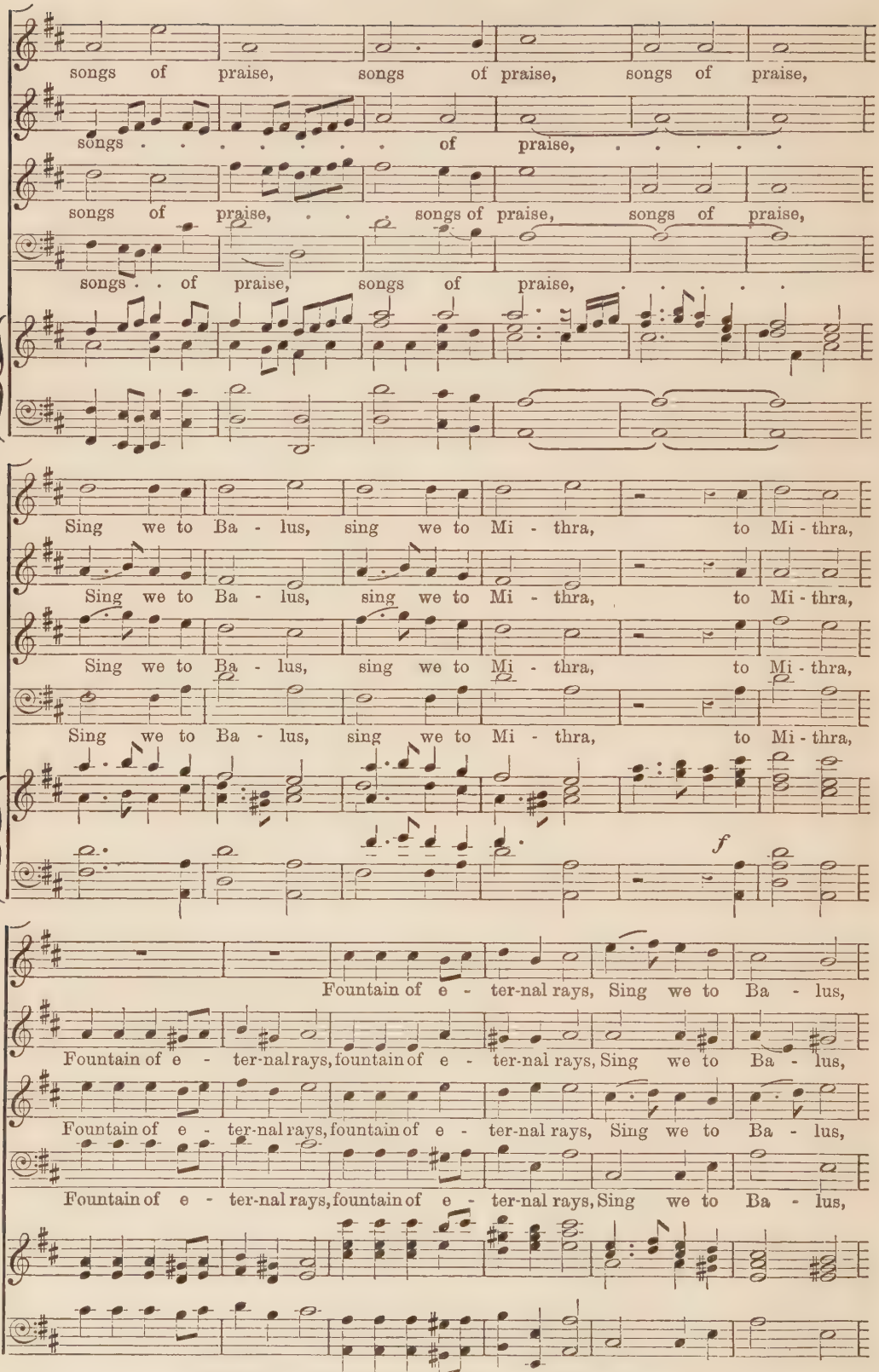


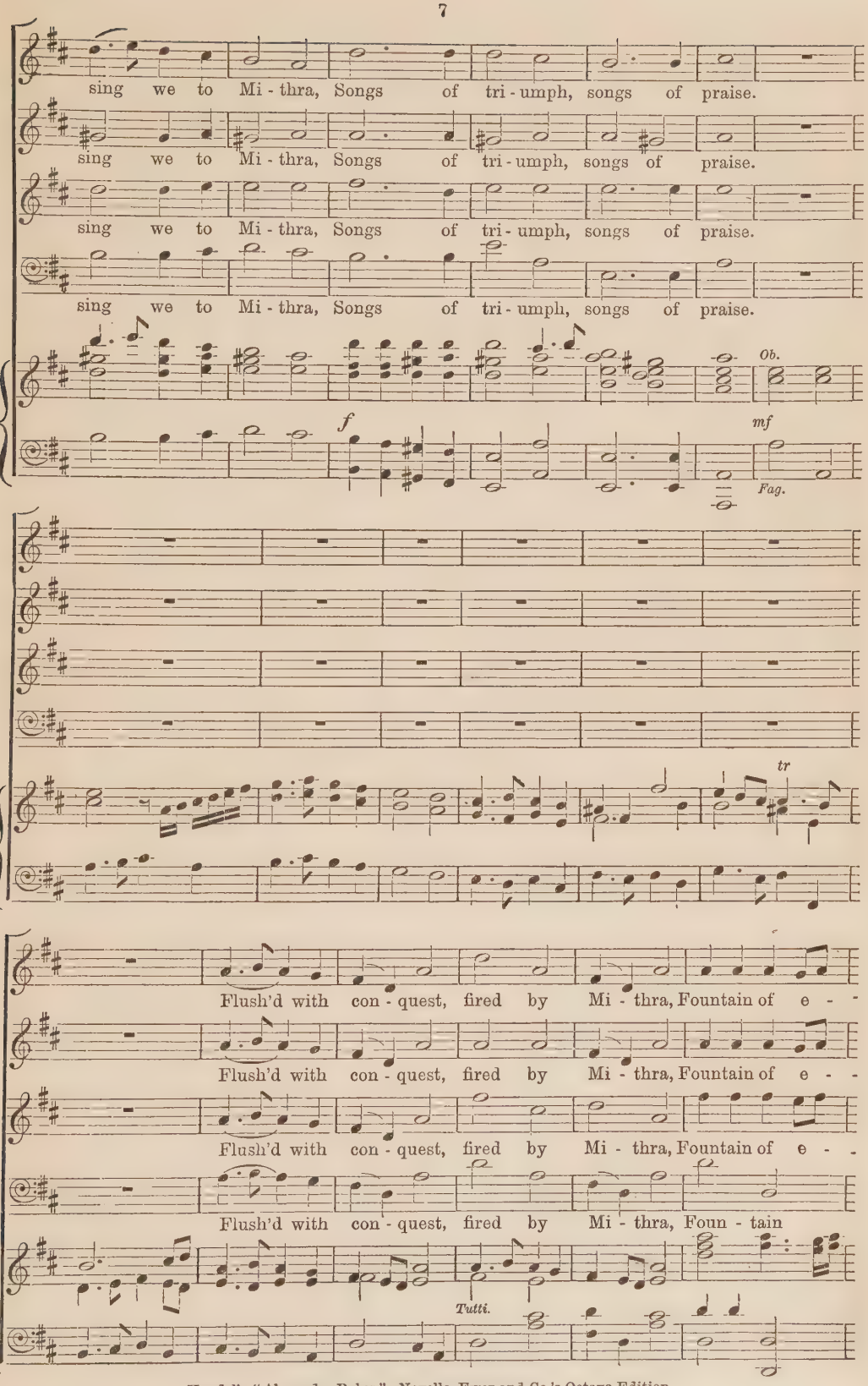
# ACT I.

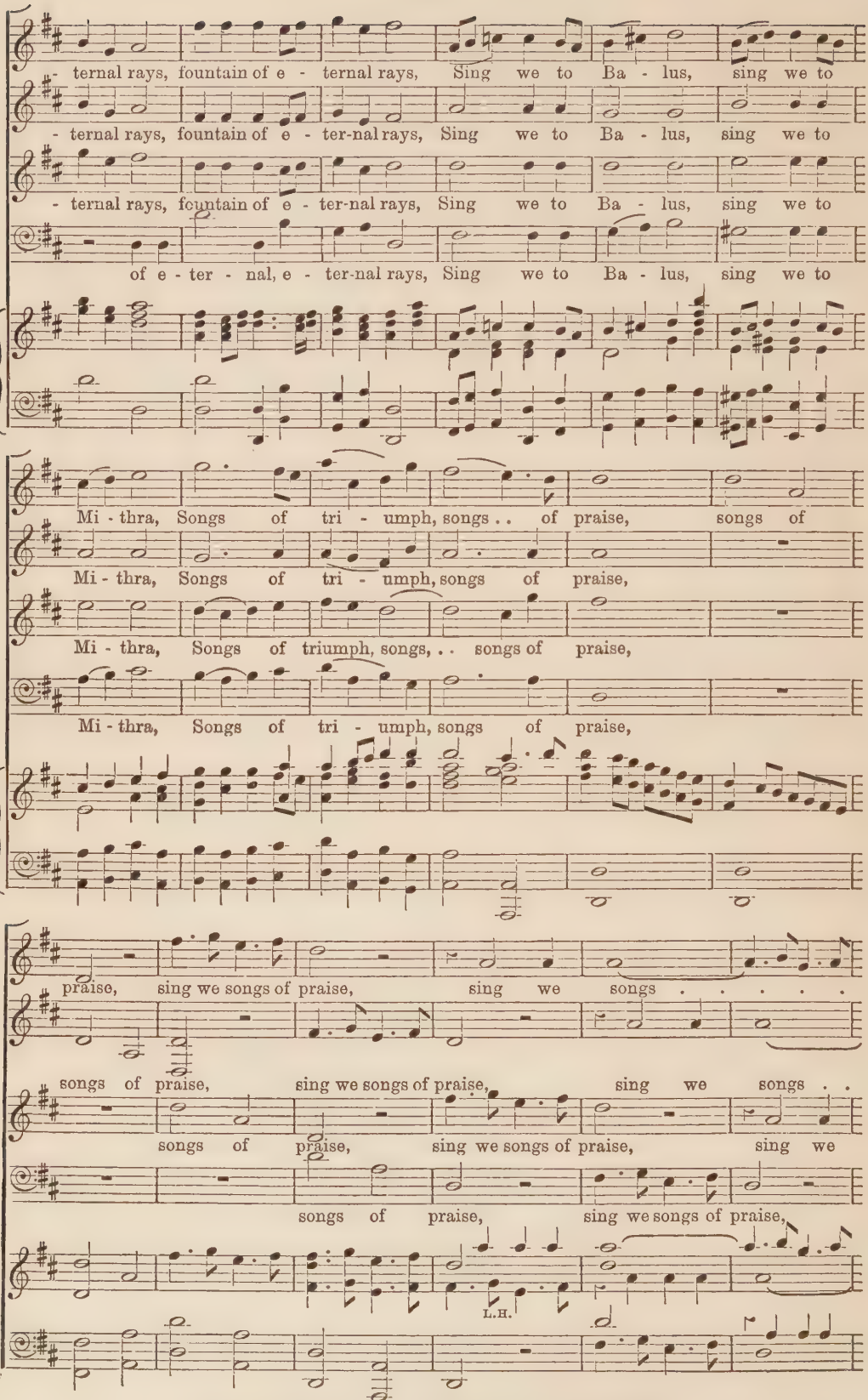
*No.* 2. CHORUS OF ASIATICS.—"FLUSH'D WITH CONQUEST."

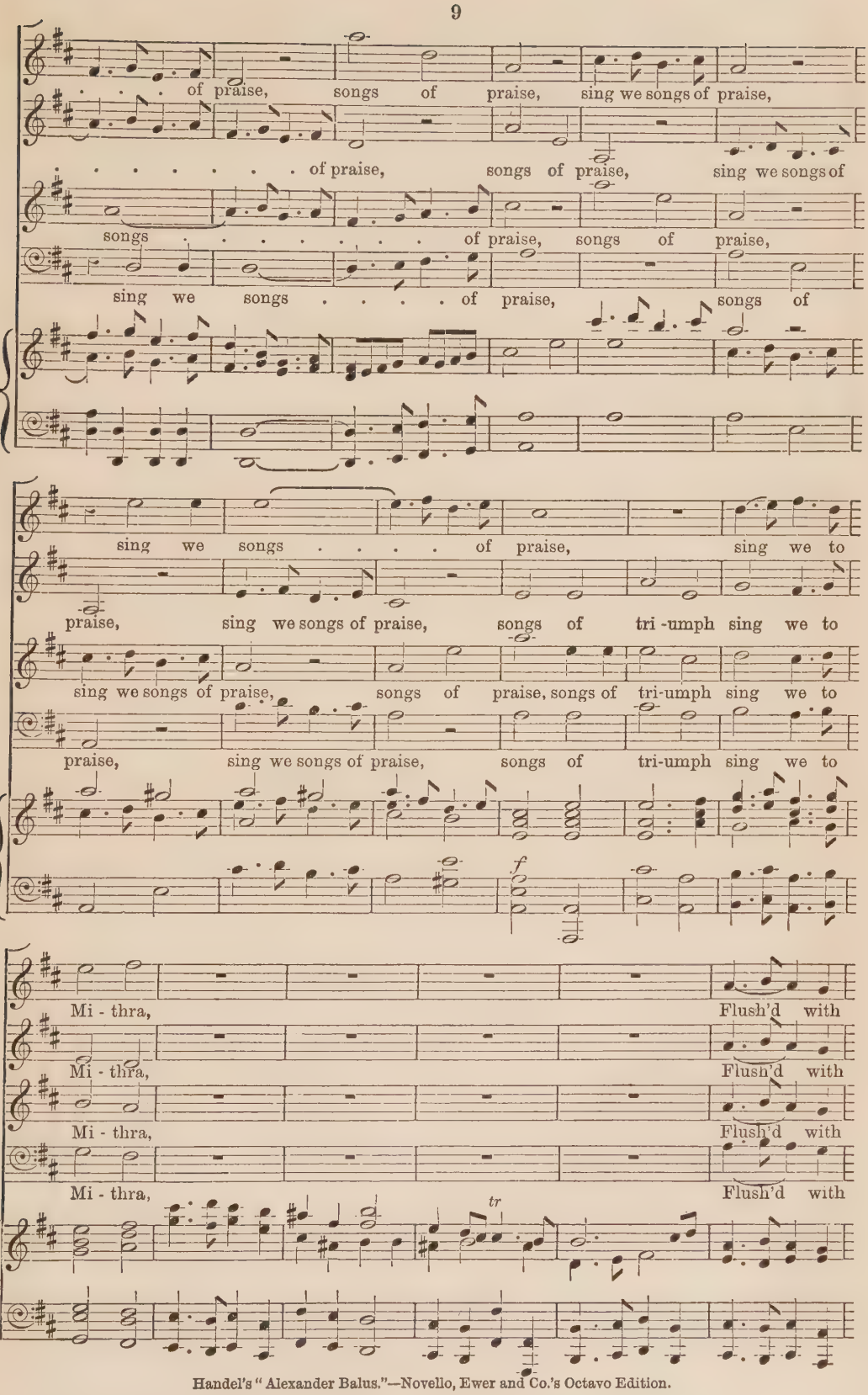


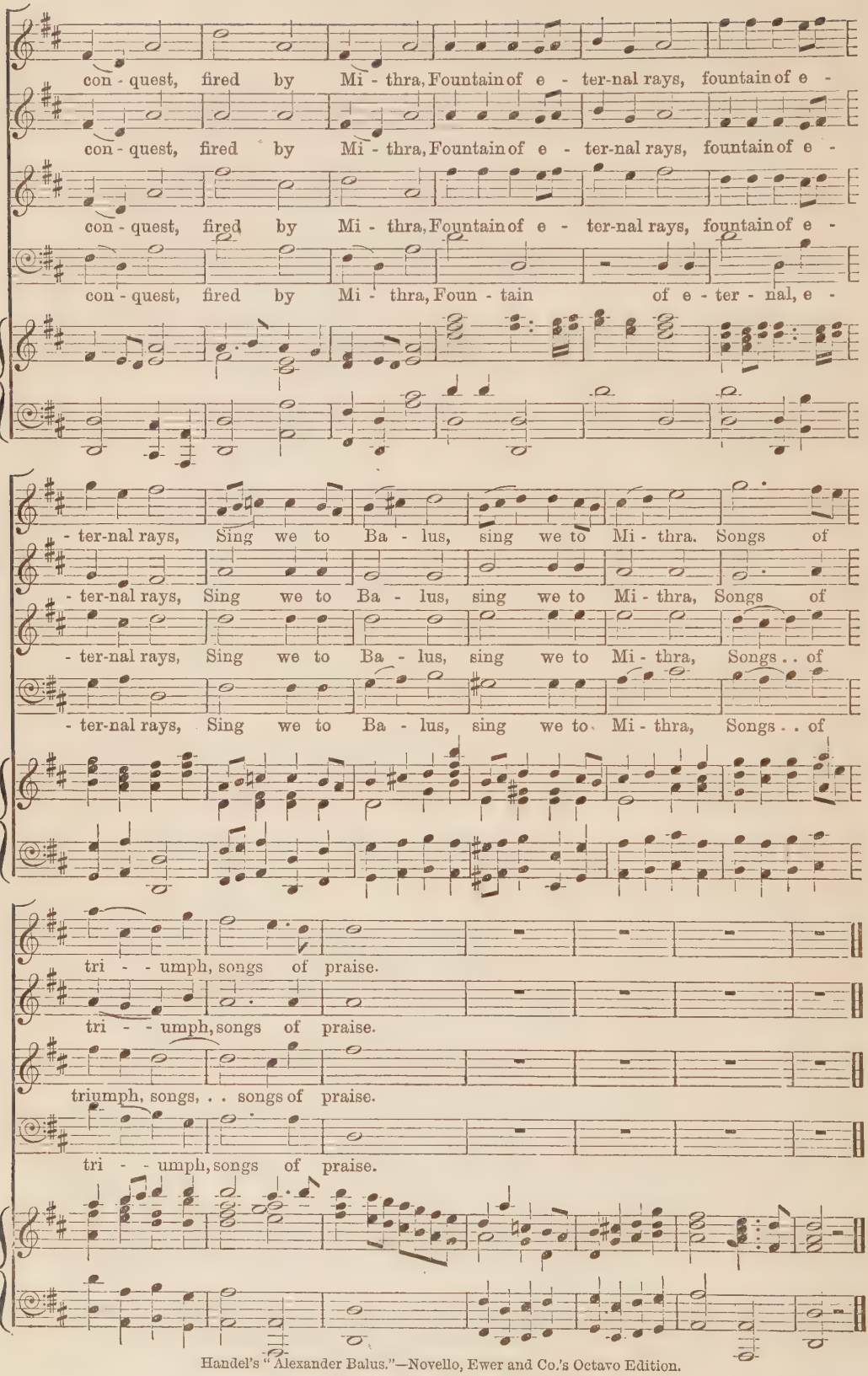

Flush'd with con - quest, fired by Mi - thra, Foun-tain of e -
Flush'd with con - quest, fired by Mi - thra, Foun-tain of e -
Flush'd with con - quest, fired by Mi - thra, Foun-tain of e -
Flush'd with con - quest, fired by Mi - thra, Foun-tain of e -
f
- ter-nal rays, foun-tain of e - ter-nal rays,
- ter-nal rays, foun-tain of e - ter-nal rays,
- ter-nal rays, foun-tain of e - ter-nal rays,
- ter-nal rays, foun-tain of e - ter-nal rays,
Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,
Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,
Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,
Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,


songs of praise, songs of praise, songs of praise,
songs . . . . . of praise, . . . . .
songs of praise, . . songs of praise, songs of praise,
songs . . of praise, songs of praise, . . . . .
Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,
Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,
Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,
Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,
f
Fountain of e - ter-nal rays, Sing we to Ba - lus,
Fountain of e - ter-nal rays, fountain of e - ter-nal rays, Sing we to Ba - lus,
Fountain of e - ter-nal rays, fountain of e - ter-nal rays, Sing we to Ba - lus,
Fountain of e - ter-nal rays, fountain of e - ter-nal rays, Sing we to Ba - lus,

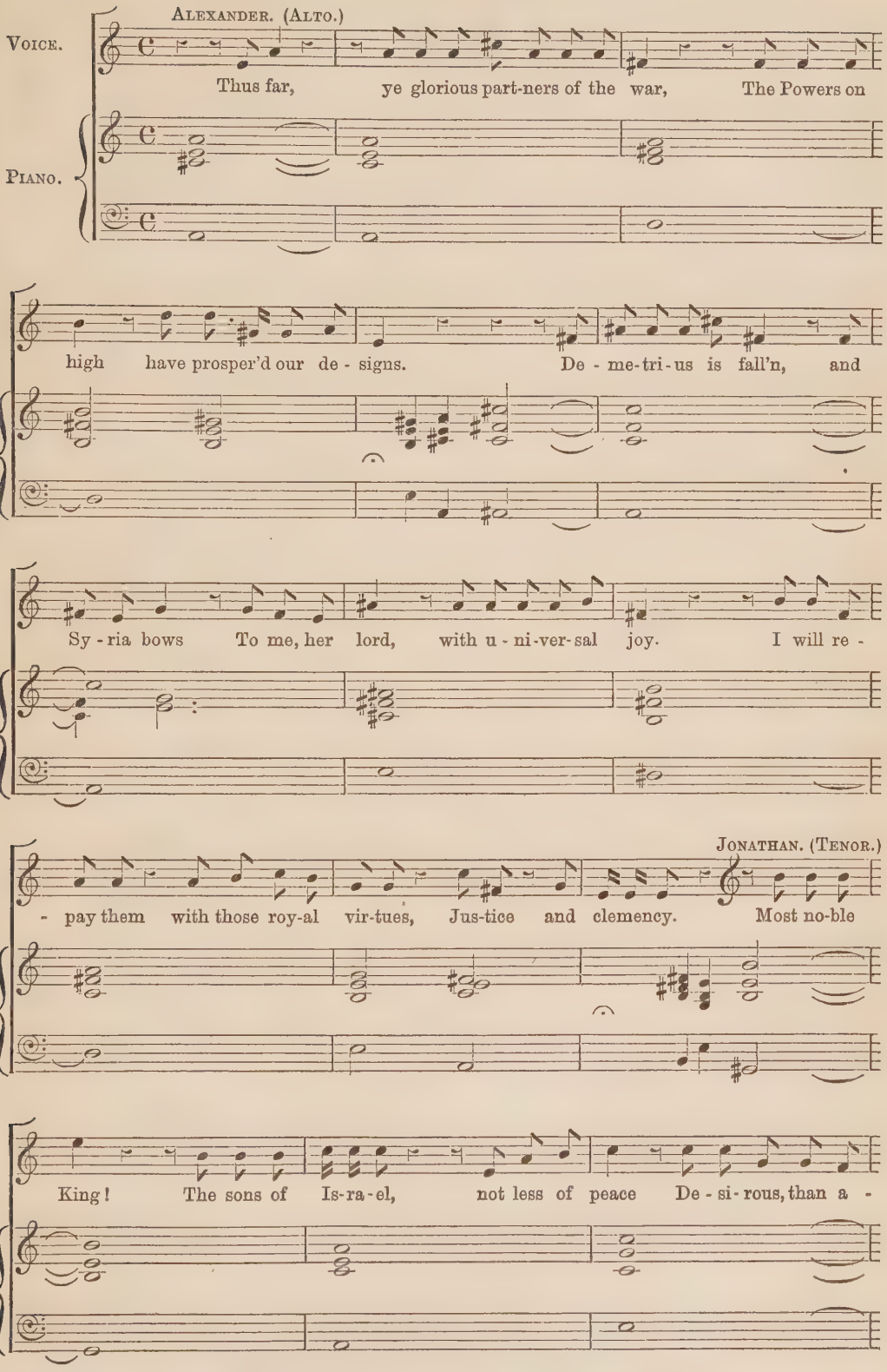

sing we to Mi - thra, Songs of tri - umph, songs of praise.
sing we to Mi - thra, Songs of tri - umph, songs of praise.
sing we to Mi - thra, Songs of tri - umph, songs of praise.
sing we to Mi - thra, Songs of tri - umph, songs of praise.
Ob.
f
mf
Fag.
tr
Flush'd with con - quest, fired by Mi - thra, Fountain of e - -
Flush'd with con - quest, fired by Mi - thra, Fountain of e - -
Flush'd with con - quest, fired by Mi - thra, Fountain of e - -
Flush'd with con - quest, fired by Mi - thra, Foun - tain
Tutti.

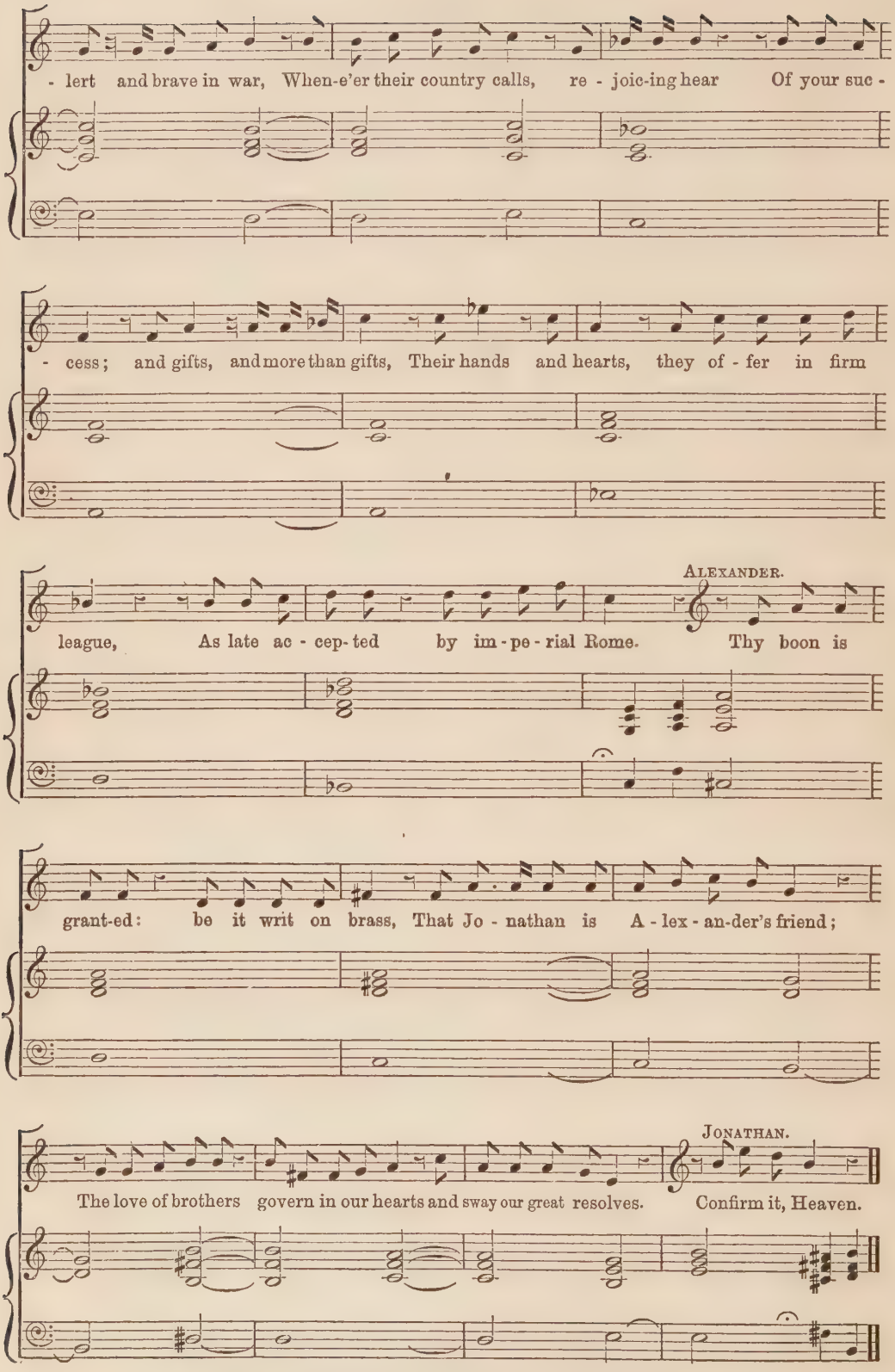

- ternal rays, fountain of e - ternal rays, Sing we to Ba - lus, sing we to
- ternal rays, fountain of e - ter-nal rays, Sing we to Ba - lus, sing we to
- ternal rays, fountain of e - ter-nal rays, Sing we to Ba - lus, sing we to
of e - ter - nal, e - ter-nal rays, Sing we to Ba - lus, sing we to
Mi - thra, Songs of tri - umph, songs . . of praise, songs of
Mi - thra, Songs of tri - umph, songs of praise,
Mi - thra, Songs of triumph, songs, . . songs of praise,
Mi - thra, Songs of tri - umph, songs of praise,
praise, sing we songs of praise, sing we songs . . . . .
songs of praise, sing we songs of praise, sing we songs . .
songs of praise, sing we songs of praise, sing we
songs of praise, sing we songs of praise,
L.H.


of praise, songs of praise, sing we songs of praise,
of praise, songs of praise, sing we songs of
songs of praise, songs of praise,
sing we songs of praise, songs of
sing we songs of praise, sing we to
praise, sing we songs of praise, songs of tri-umph sing we to
sing we songs of praise, songs of praise, songs of tri-umph sing we to
praise, sing we songs of praise, songs of tri-umph sing we to
f
Mi - thra, Flush'd with
Mi - thra, Flush'd with
Mi - thra, Flush'd with
Mi - thra, Flush'd with
tr

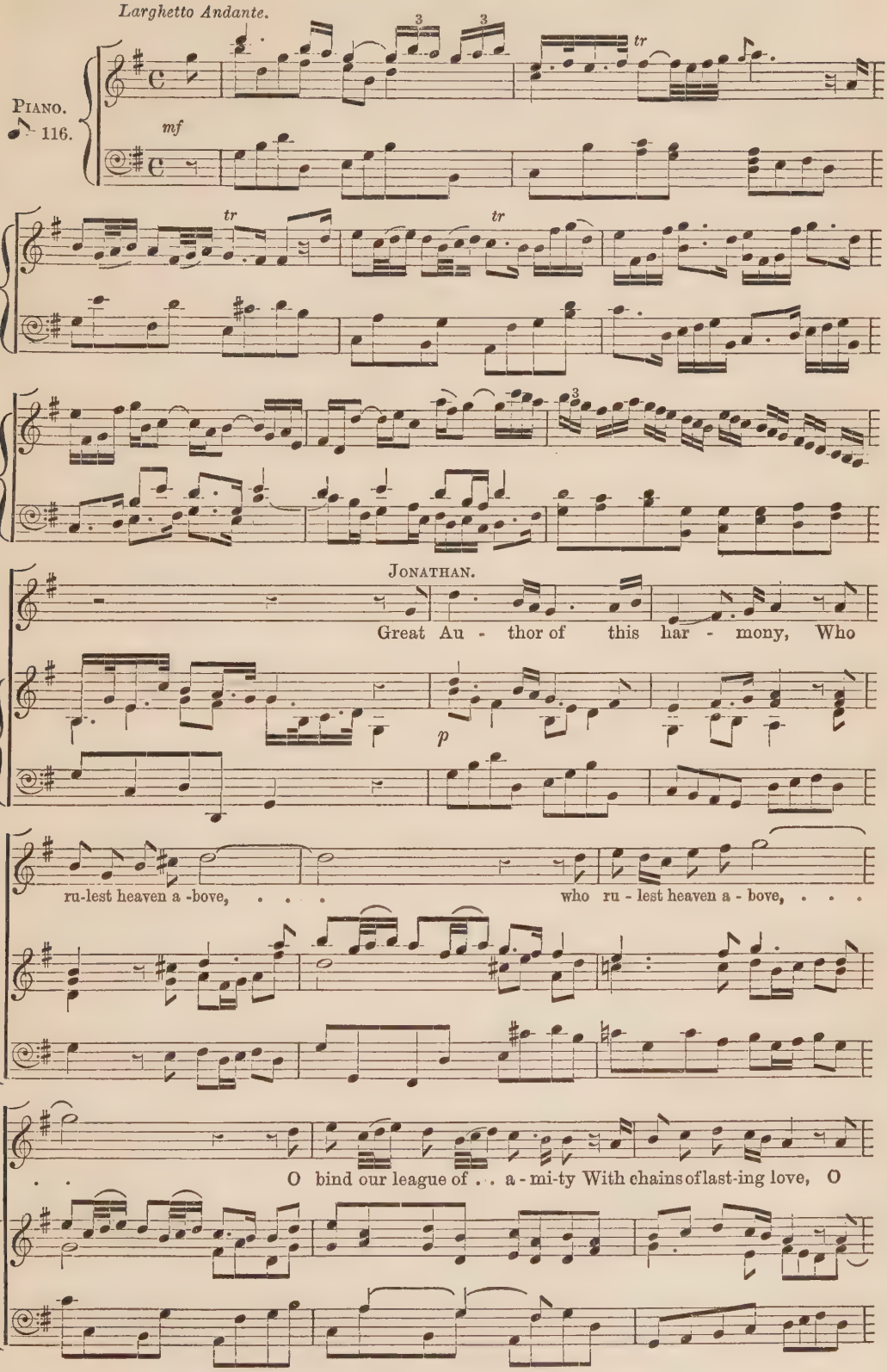

con - quest, fired by Mi - thra, Fountain of e - ter-nal rays, fountain of e -
con - quest, fired by Mi - thra, Fountain of e - ter-nal rays, fountain of e -
con - quest, fired by Mi - thra, Fountain of e - ter-nal rays, fountain of e -
con - quest, fired by Mi - thra, Foun - tain of e - ter - nal, e -
- ter-nal rays, Sing we to Ba - lus, sing we to Mi - thra. Songs of
- ter-nal rays, Sing we to Ba - lus, sing we to Mi - thra, Songs of
- ter-nal rays, Sing we to Ba - lus, sing we to Mi - thra, Songs . . of
- ter-nal rays, Sing we to Ba - lus, sing we to Mi - thra, Songs . . of
tri - - umph, songs of praise.
tri - - umph, songs of praise.
triumph, songs, . . songs of praise.
tri - - umph, songs of praise.

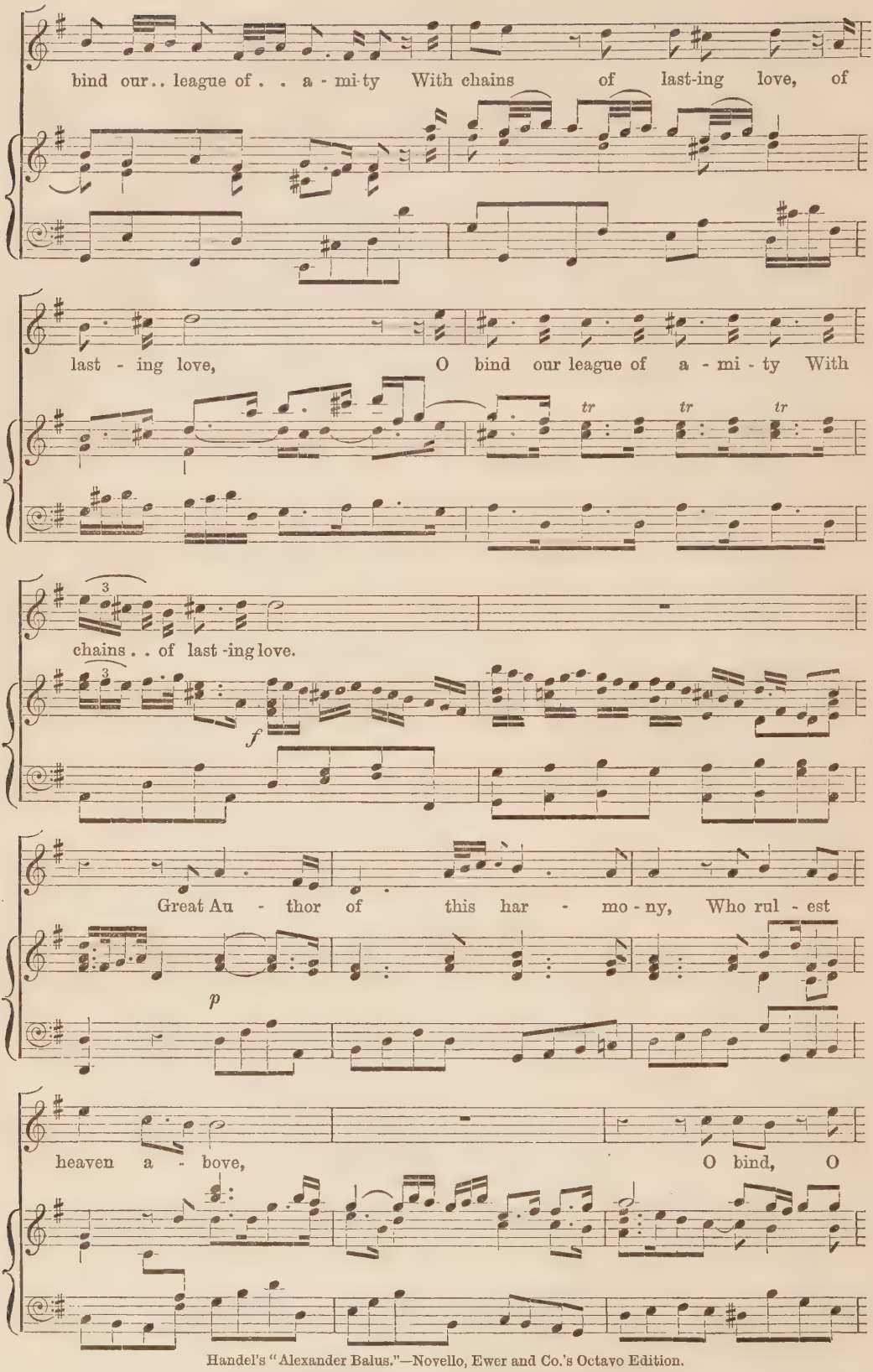
*No. 3.* RECIT.—"THUS FAR, YE GLORIOUS PARTNERS."

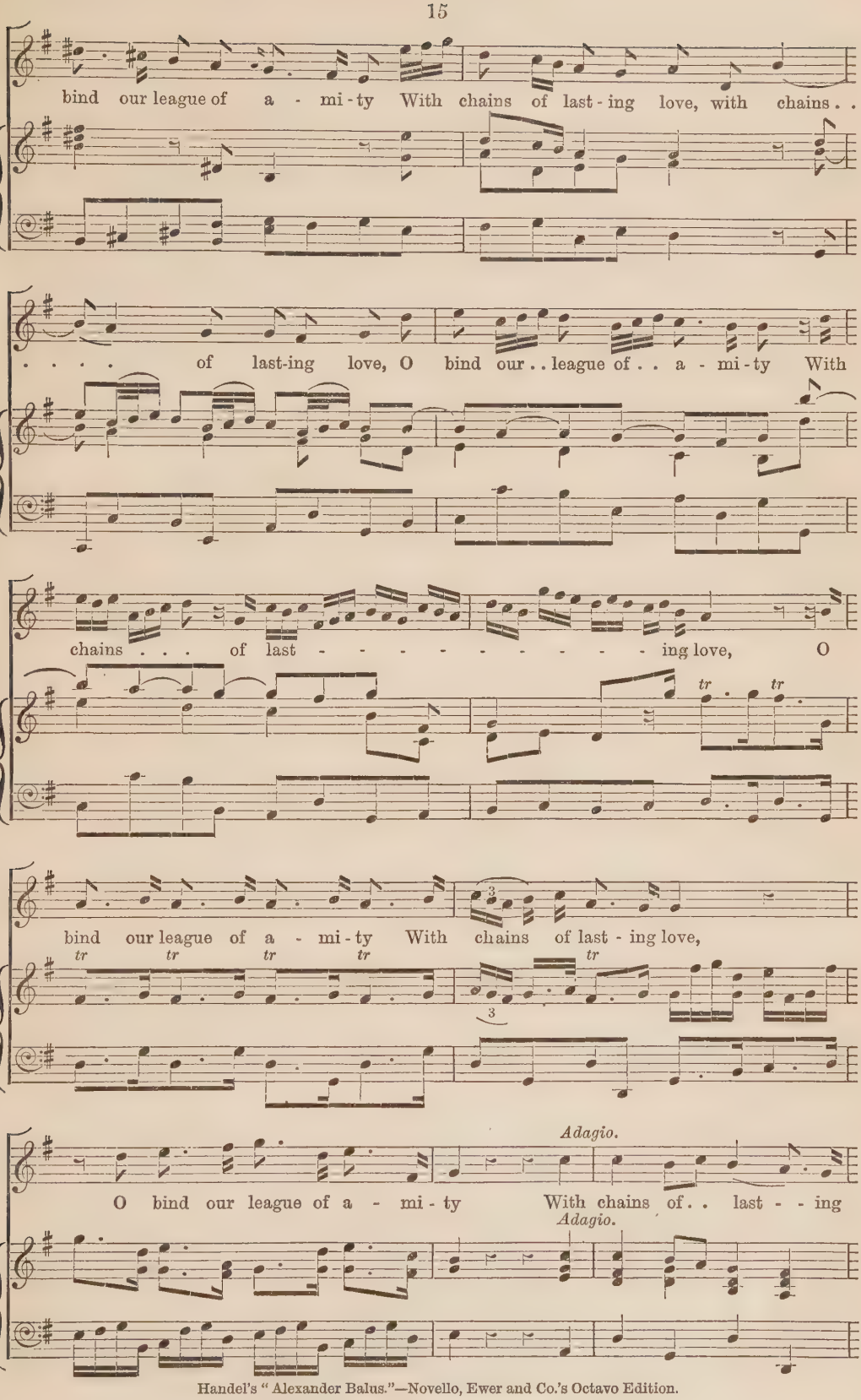


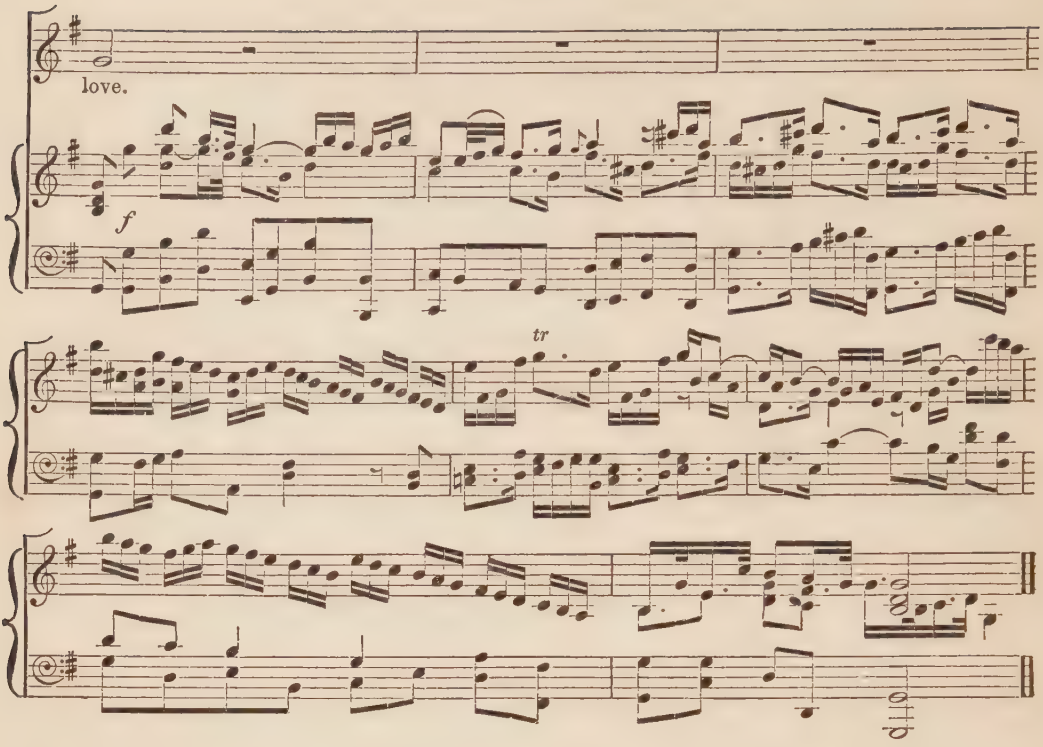

- lert and brave in war, When-e'er their country calls, re - joic-ing hear Of your suc -
- cess; and gifts, and more than gifts, Their hands and hearts, they of - fer in firm
ALEXANDER.
league, As late ac - cep-ted by im - pe - rial Rome. Thy boon is
grant-ed: be it writ on brass, That Jo - nathan is A - lex - an-der's friend;
JONATHAN.
The love of brothers govern in our hearts and sway our great resolves. Confirm it, Heaven.

*No.* 4. AIR.—"GREAT AUTHOR OF THIS HARMONY."




bind our.. league of . . a - mi-ty With chains of last-ing love, of
last - ing love, O bind our league of a - mi - ty With
tr tr tr
chains . . of last -ing love.
f
Great Au - thor of this har - mo - ny, Who rul - est
p
heaven a - bove, O bind, O

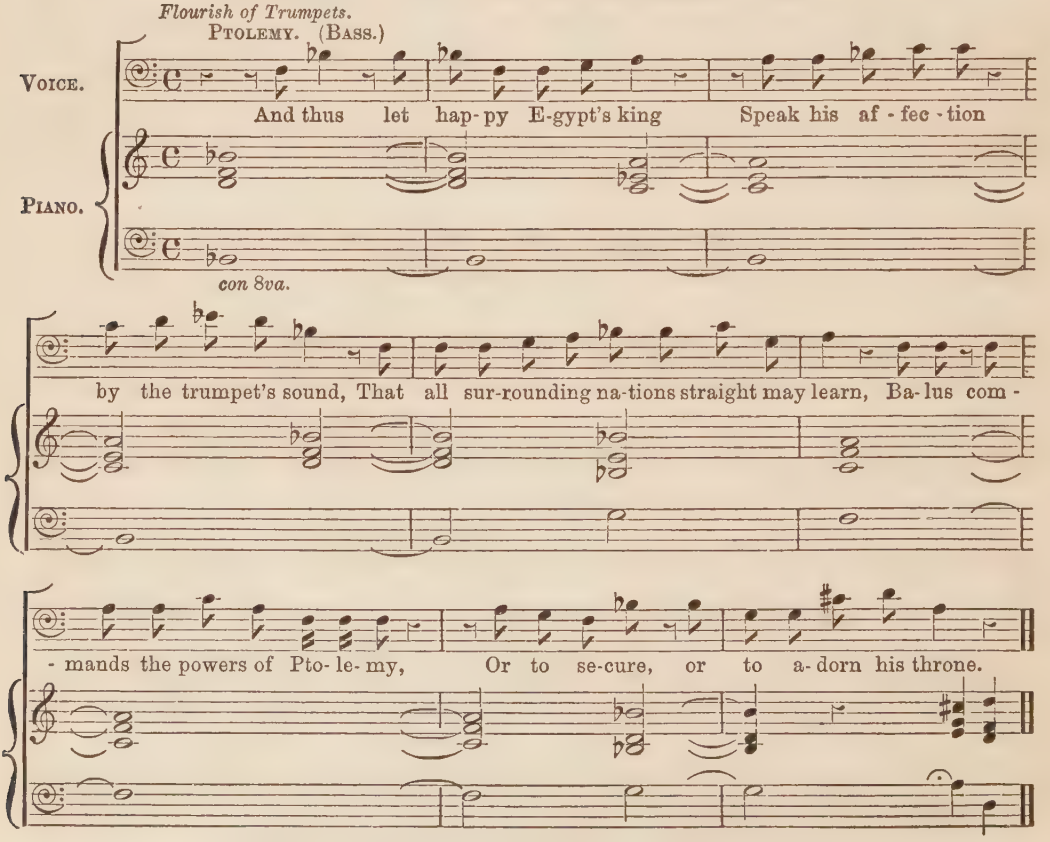

bind our league of a - mi - ty With chains of last - ing love, with chains . .
. . . . of last-ing love, O bind our . . league of . . a - mi - ty With
chains . . . of last - - - - - - - - - - ing love, O
tr tr
bind our league of a - mi - ty With chains of last - ing love,
tr tr tr tr tr
3
3
Adagio.
O bind our league of a - mi - ty With chains of . . last - - ing
Adagio.

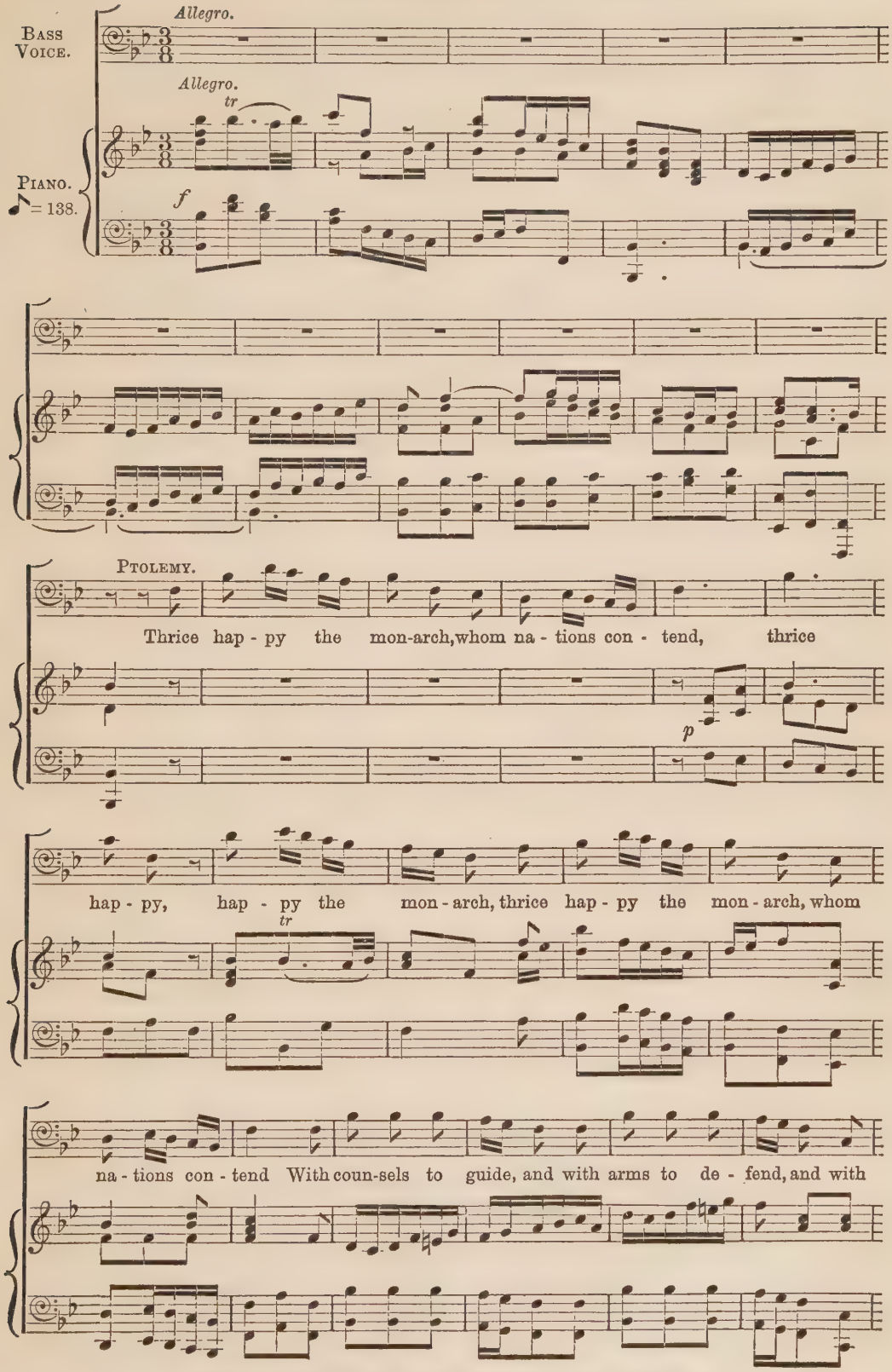


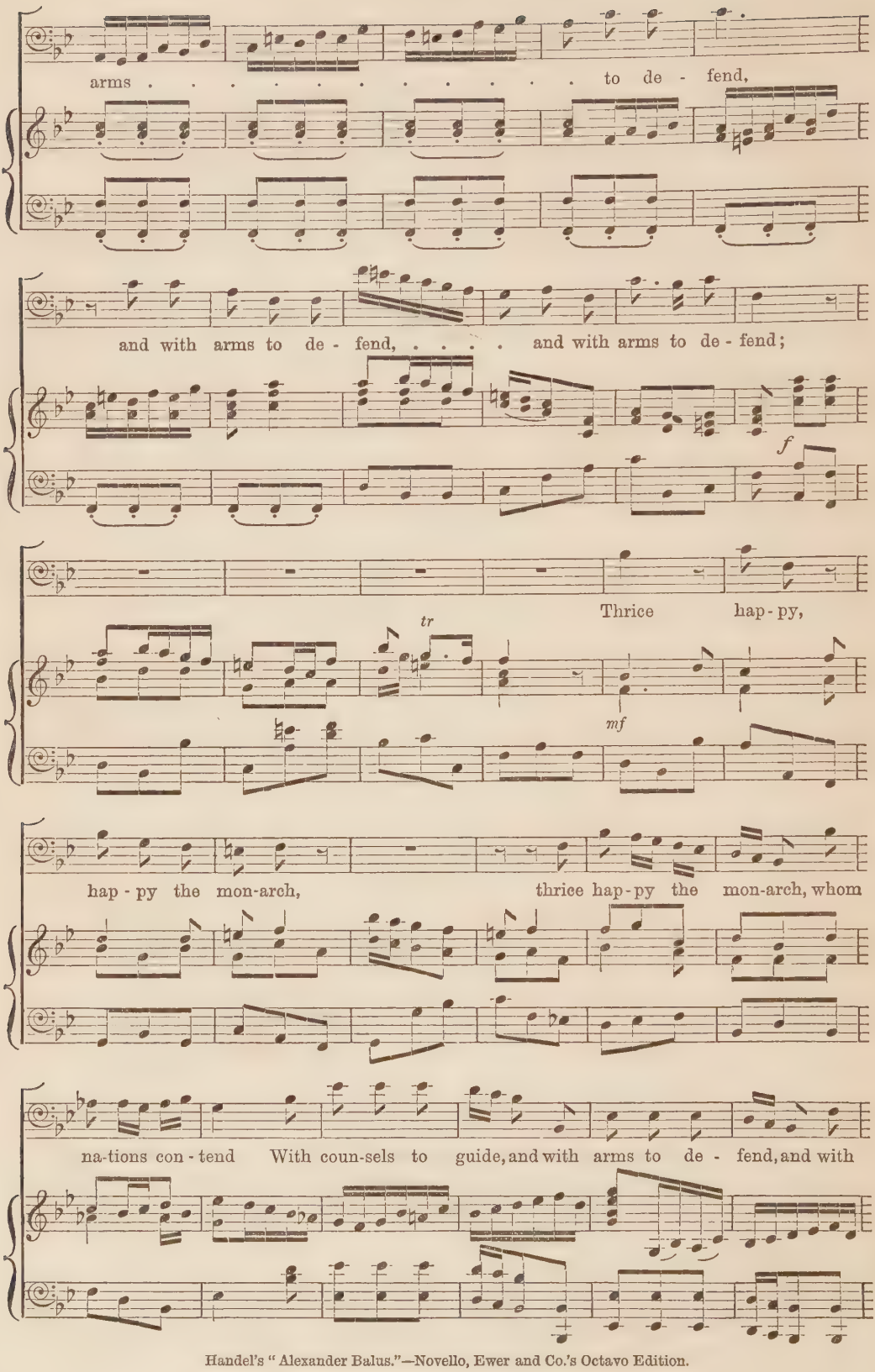

*No.* 5. RECIT.—"AND THUS LET HAPPY EGYPT'S KING."

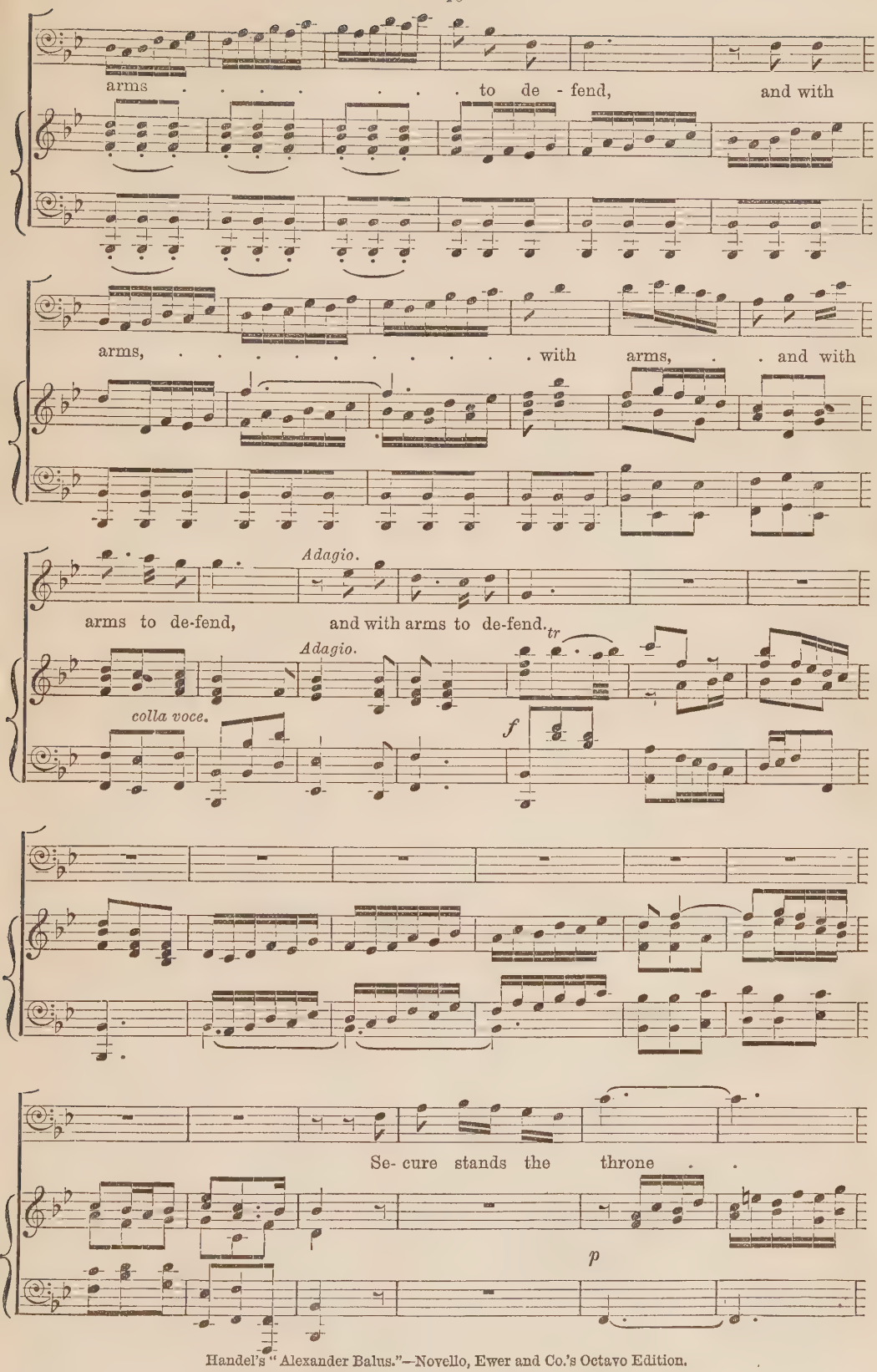
*Flourish of Trumpets.*

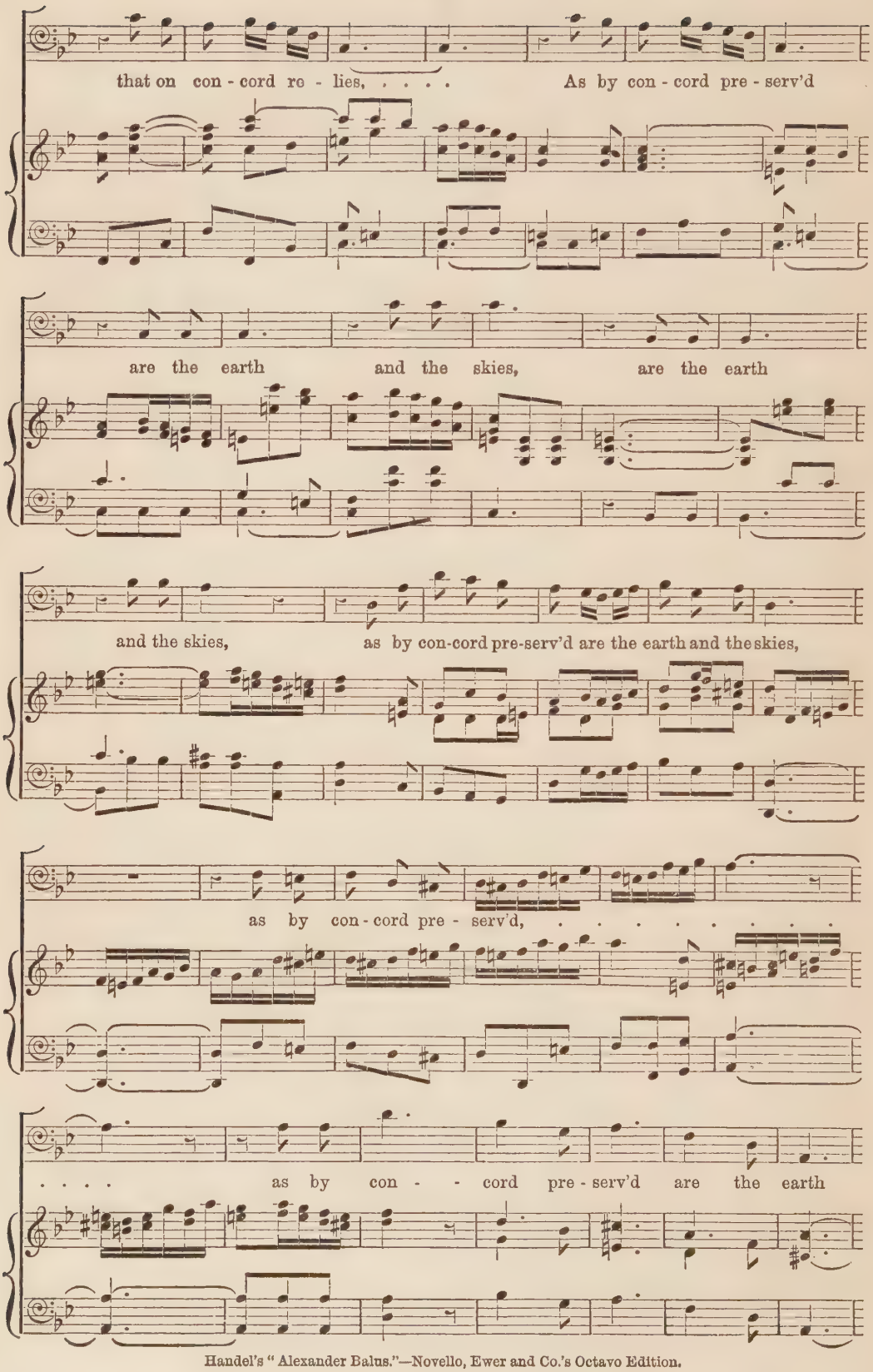
PTOLEMY. (BASS.)

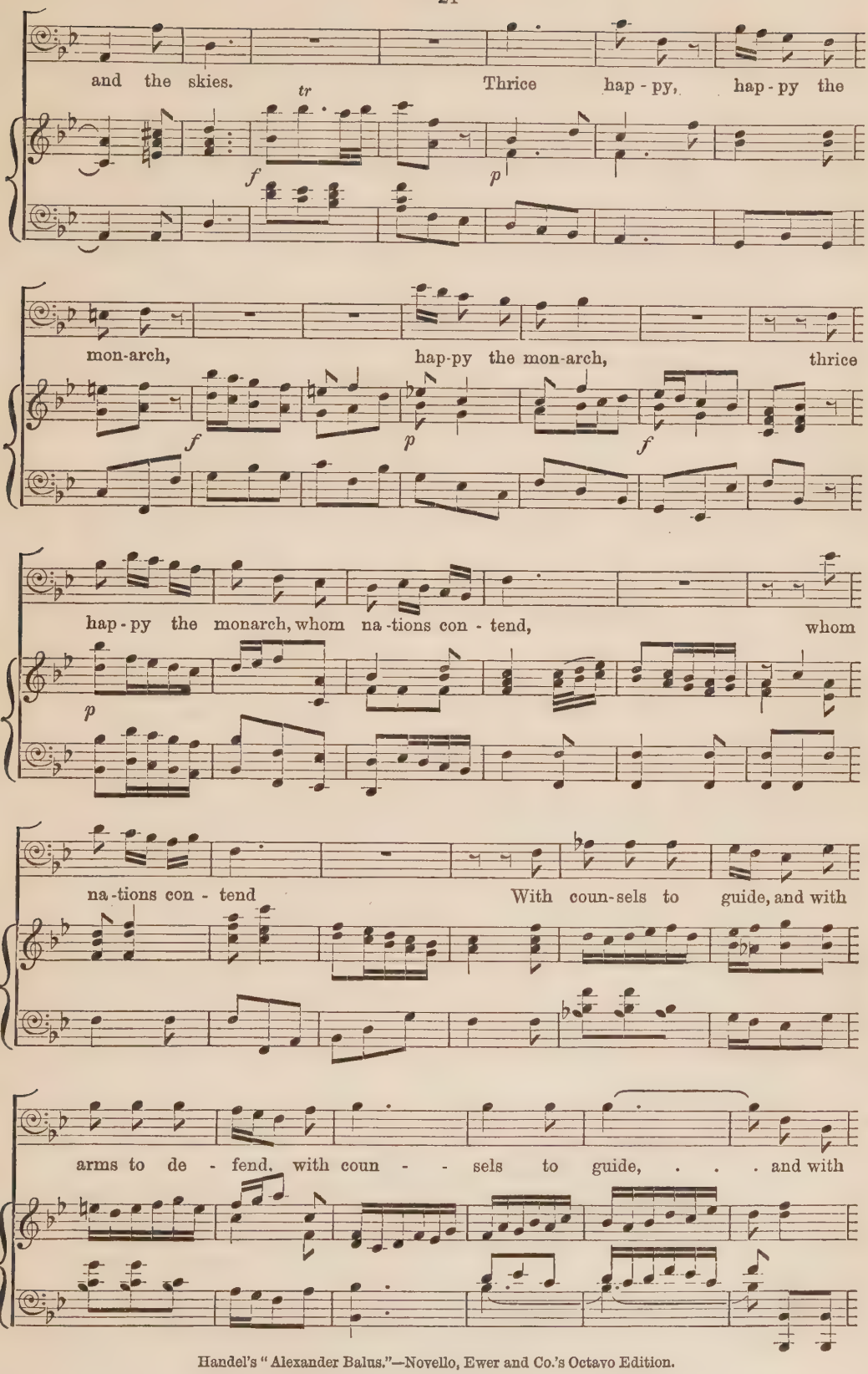


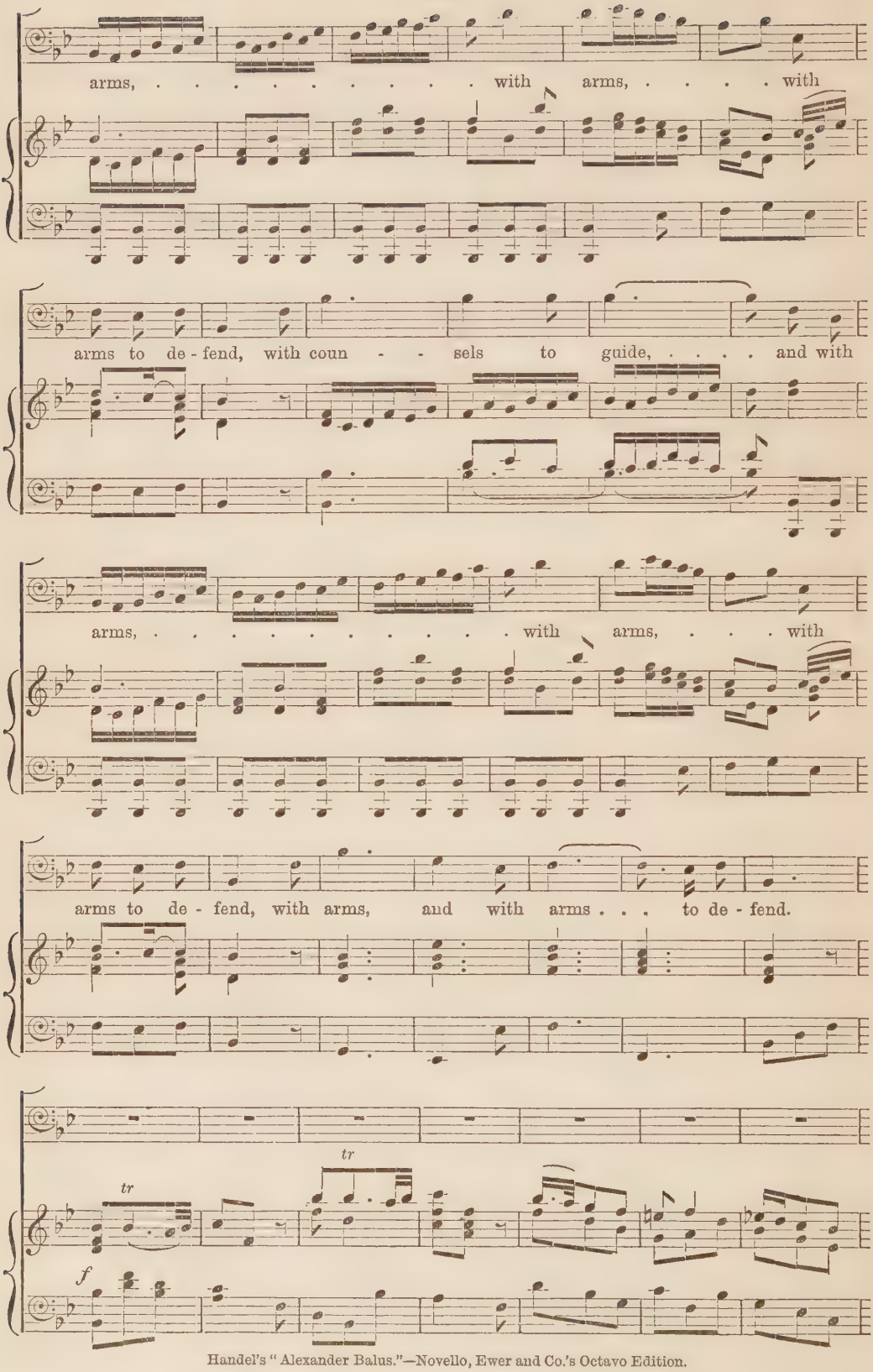

Allegro.
BASS VOICE.
Allegro.
tr
PIANO.
♪ = 138.
f
PTOLEMY.
Thrice hap - py the mon-arch, whom na - tions con - tend, thrice
p
hap - py, hap - py the mon - arch, thrice hap - py the mon - arch, whom
tr
na - tions con - tend With coun-sels to guide, and with arms to de - fend, and with

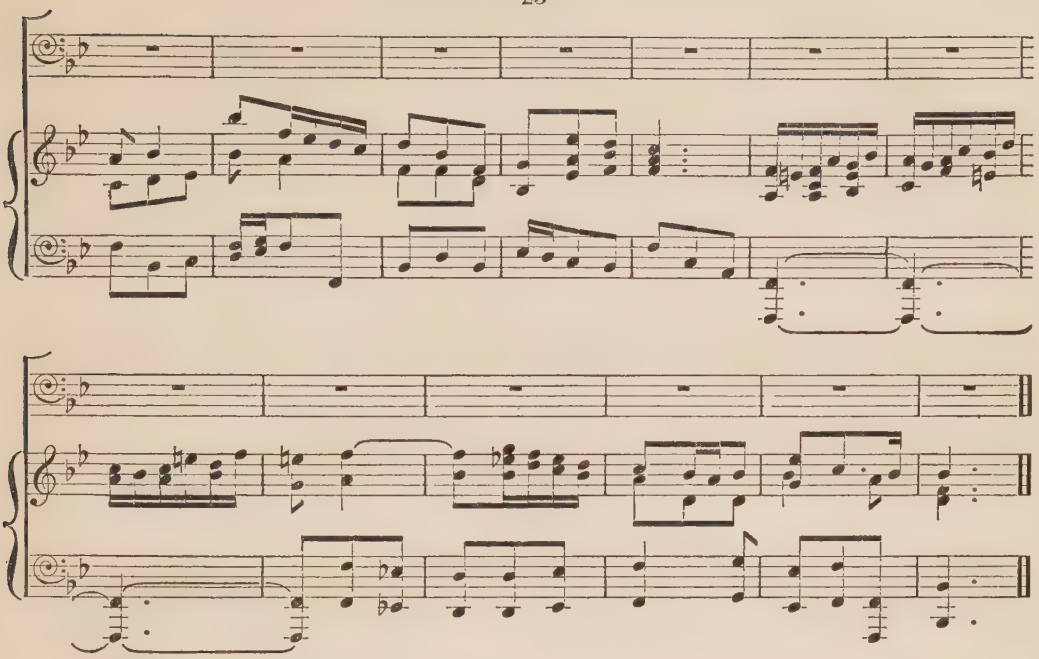

arms . . . . . to de - fend,
and with arms to de - fend, . . . . and with arms to de - fend;
f
Thrice hap - py,
tr
mf
hap - py the mon-arch, thrice hap - py the mon-arch, whom
na-tions con - tend With coun-sels to guide, and with arms to de - fend, and with


arms . . . . . to de - fend, and with
arms, . . . . . with arms, . . and with
Adagio.
arms to de-fend, and with arms to de-fend.
Adagio.
tr
colla voce.
f
Se- cure stands the throne . .
p

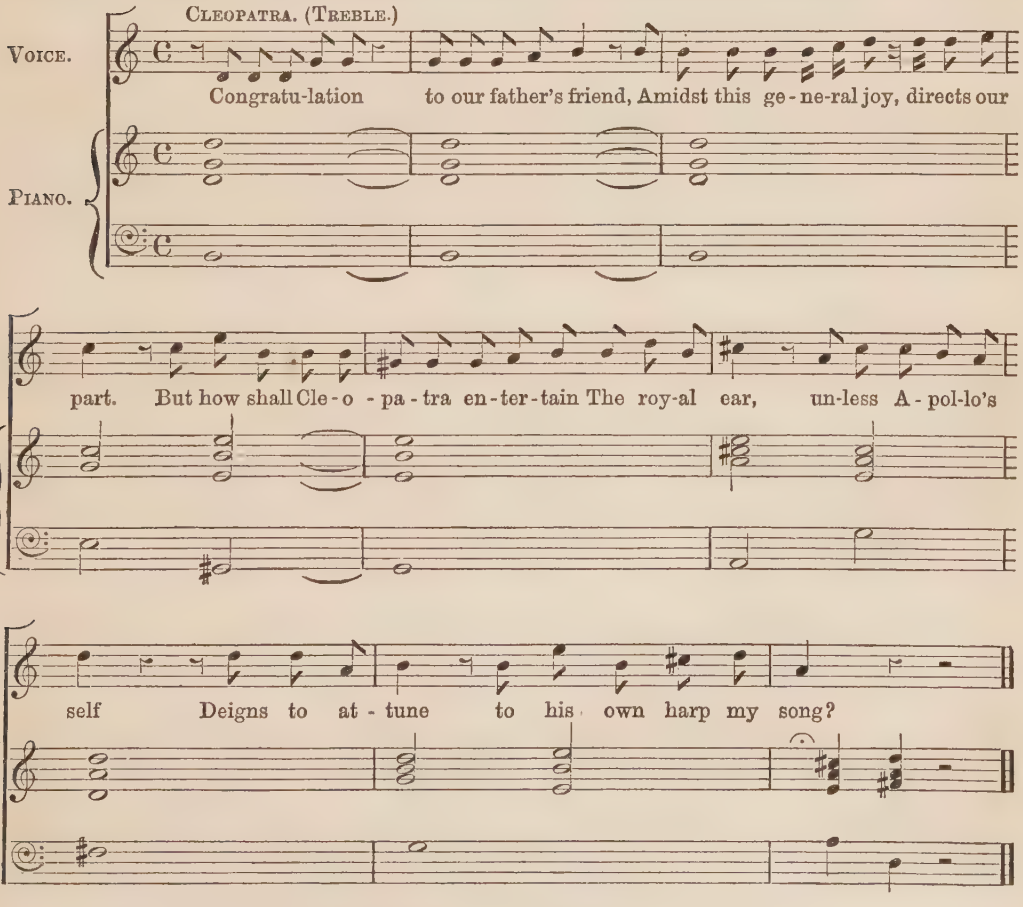

that on con - cord re - lies, . . . . As by con - cord pre - serv'd
are the earth and the skies, are the earth
and the skies, as by con-cord pre-serv'd are the earth and the skies,
as by con - cord pre - serv'd, . . . . . .
. . . . as by con - - cord pre - serv'd are the earth


and the skies.
Thrice hap - py, hap - py the
tr
f
p
mon-arch,
hap-py the mon-arch,
thrice
f
p
f
hap - py the monarch, whom na - tions con - tend,
whom
p
na - tions con - tend
With coun-sels to guide, and with
arms to de - fend, with coun - - sels to guide, . . . and with

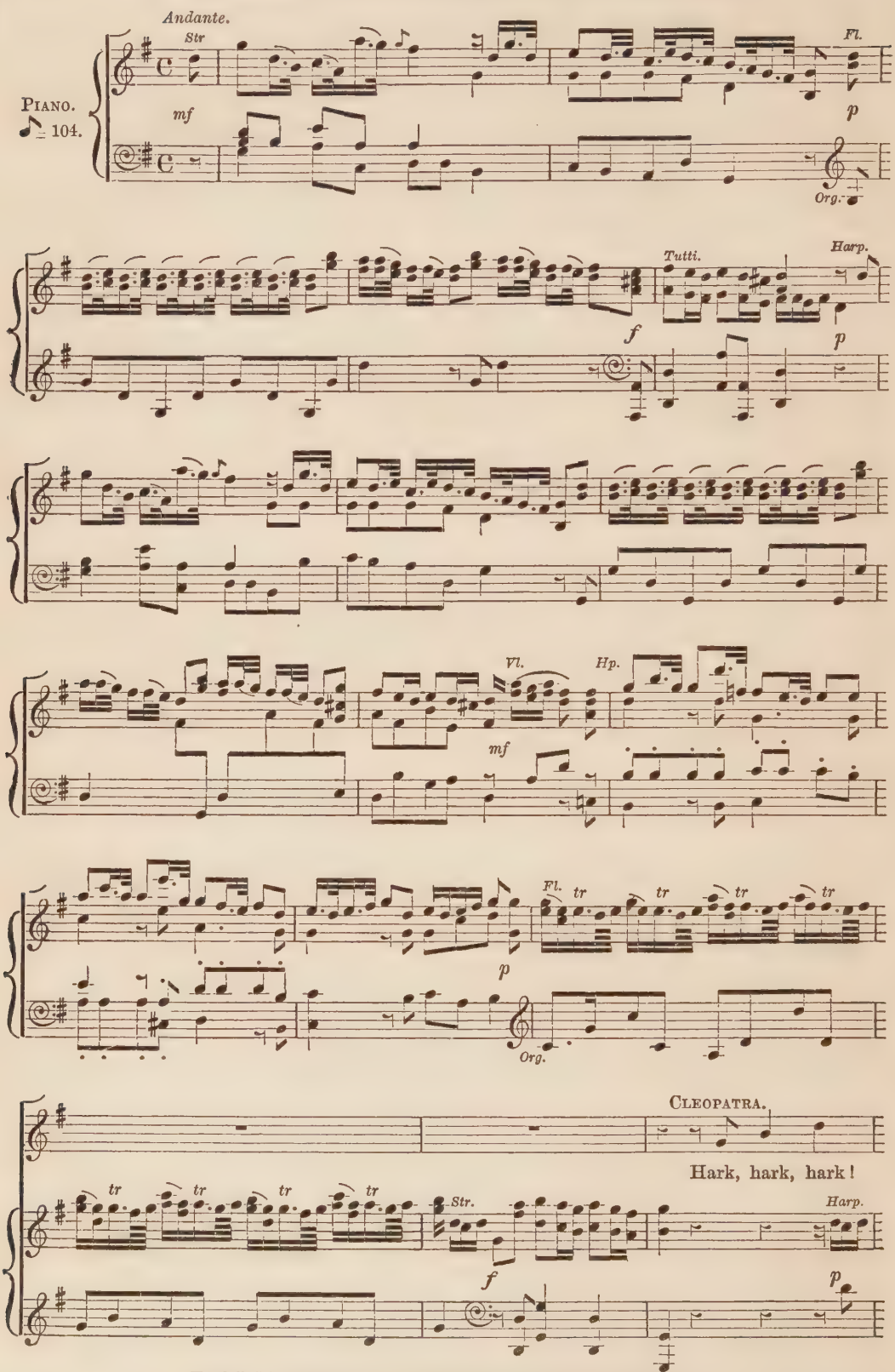

arms, . . . . . with arms, . . . . with
arms to de - fend, with coun - - sels to guide, . . . . and with
arms, . . . . . with arms, . . . with
arms to de - fend, with arms, and with arms . . . to de - fend.
tr
tr
f

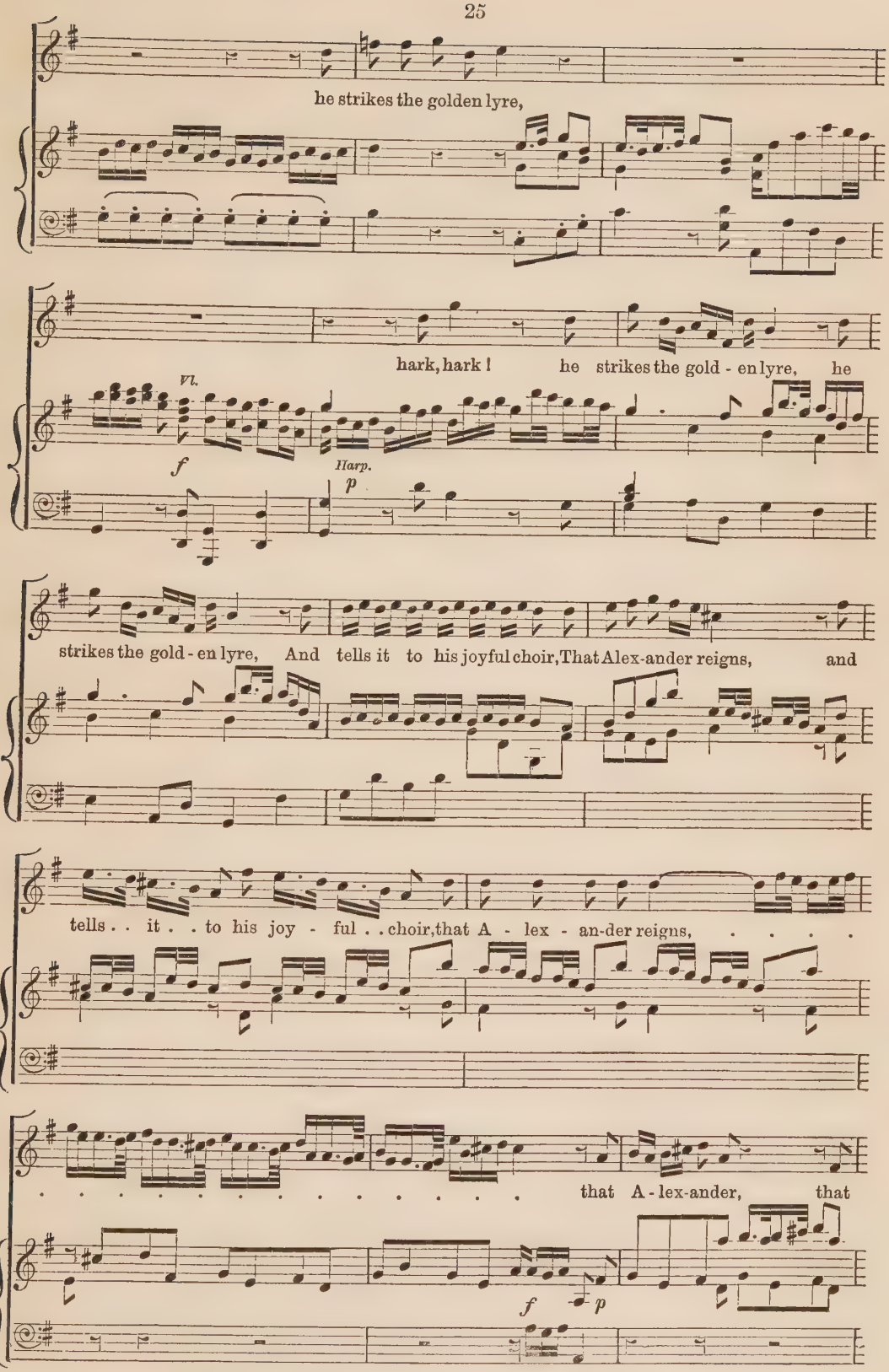


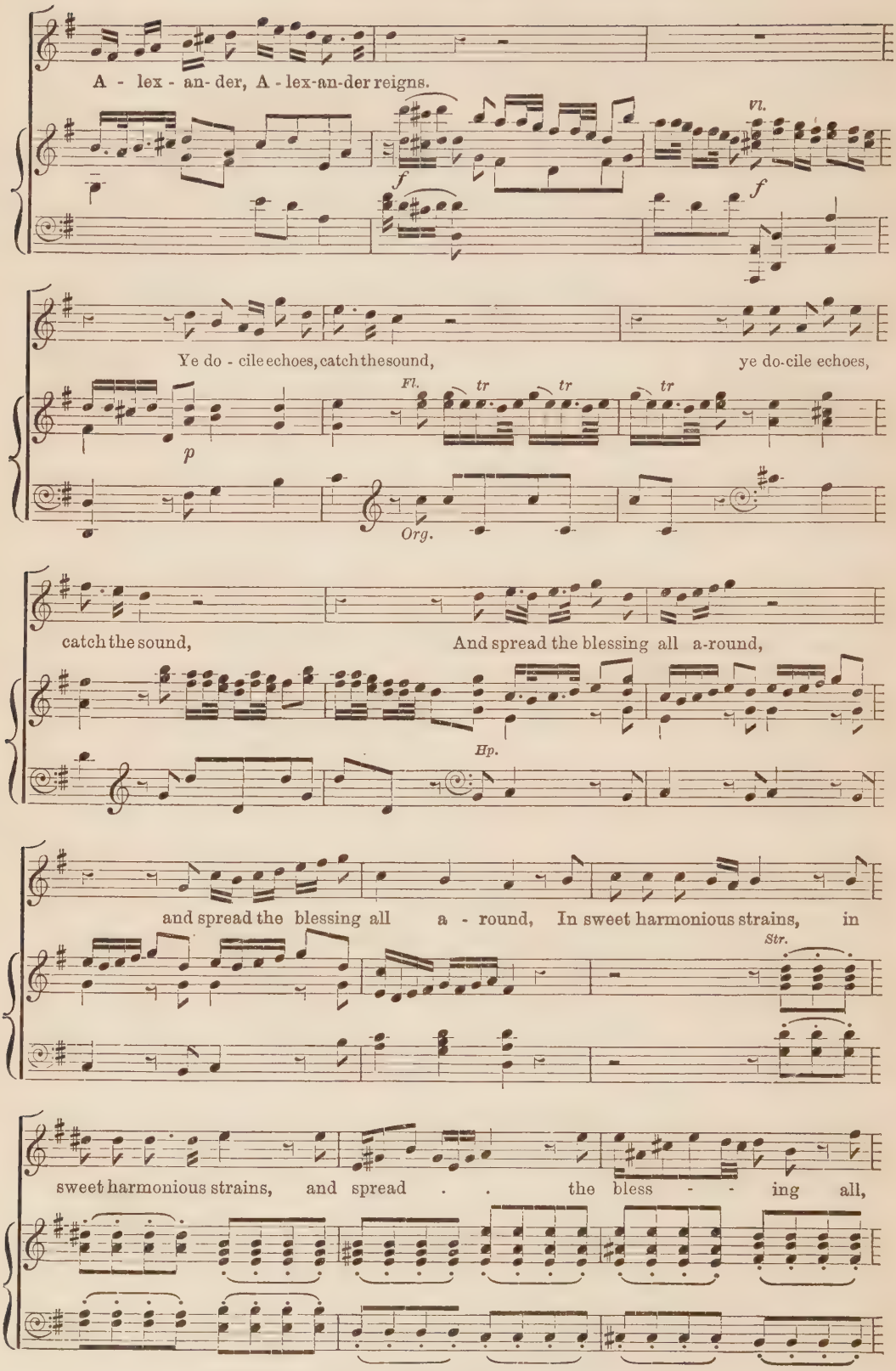
*No.* 7. RECIT.—" CONGRATULATION TO OUR FATHER'S FRIEND."

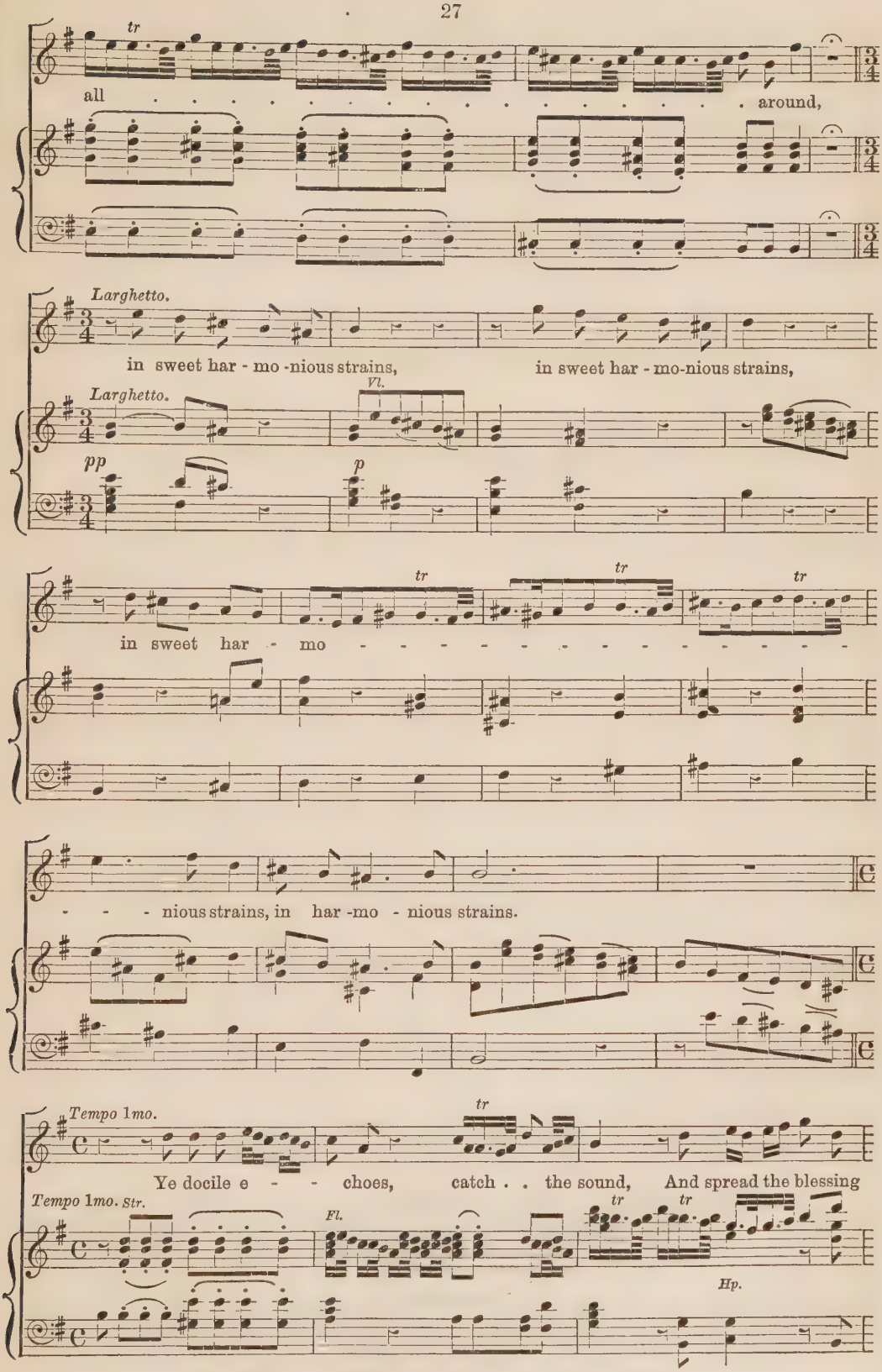


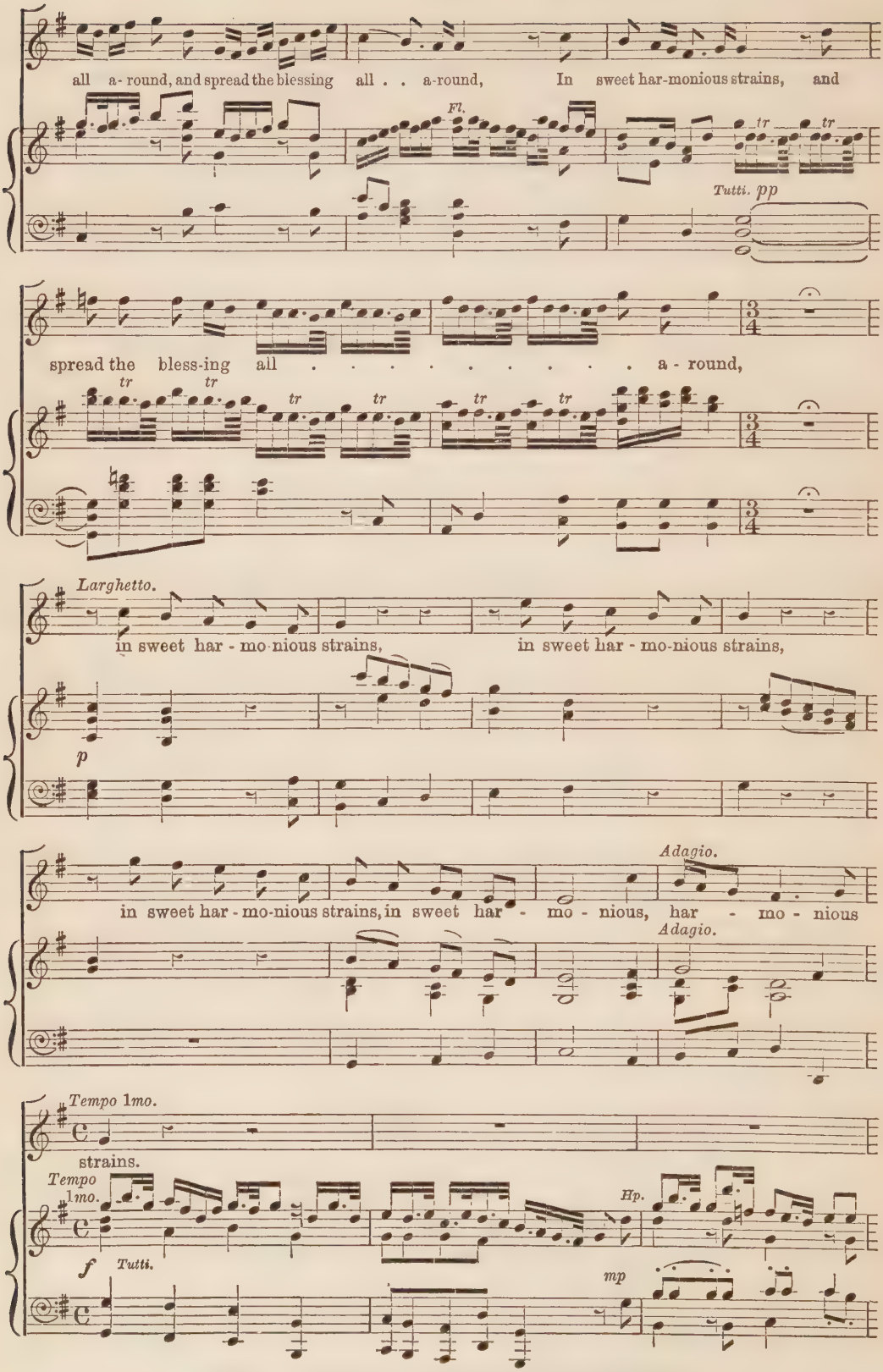
*No.* 8. AIR.—"HARK, HARK! HE STRIKES THE GOLDEN LYRE."

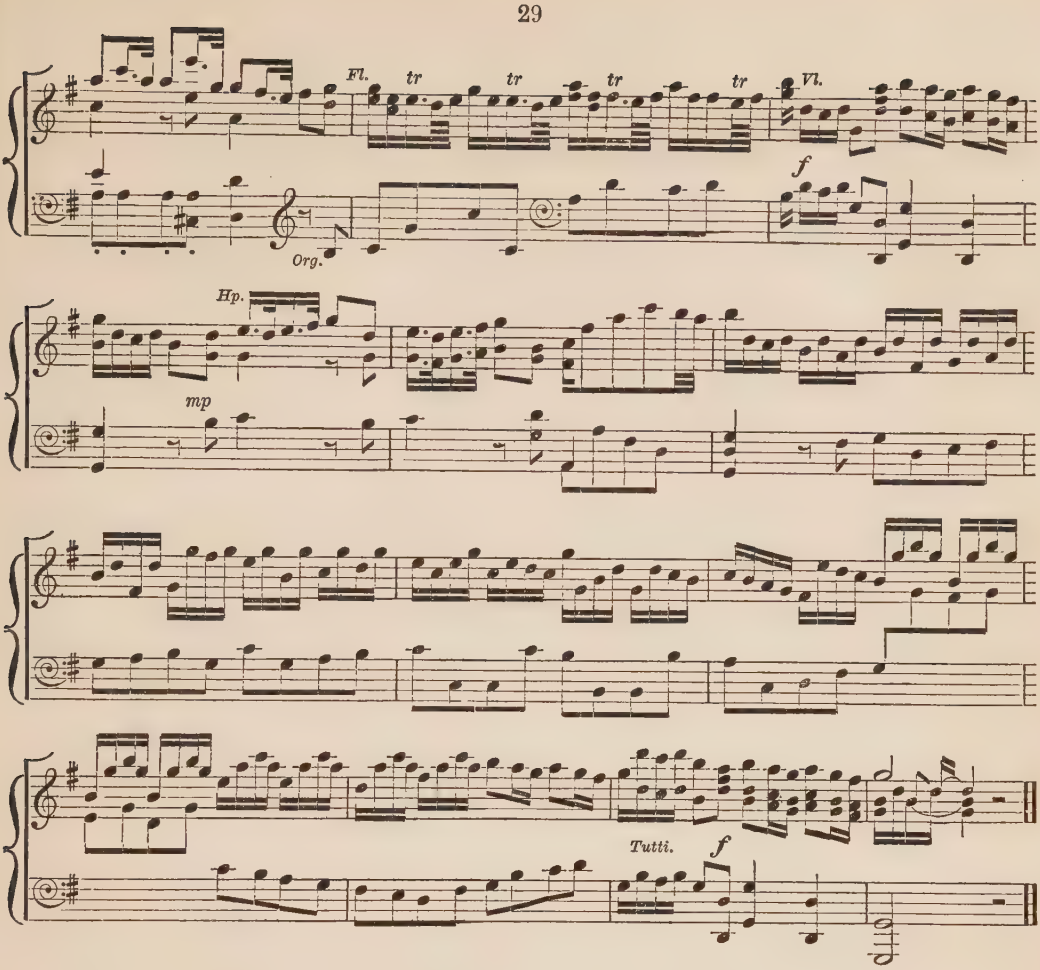



he strikes the golden lyre,
hark, hark! he strikes the gold - en lyre, he
Vl.
f
Harp.
p
strikes the gold - en lyre, And tells it to his joyful choir, That Alex-ander reigns, and
tells . . it . . to his joy - ful . . choir, that A - lex - an-der reigns, . . . . .
. . . . . that A - lex-ander, that
f
p

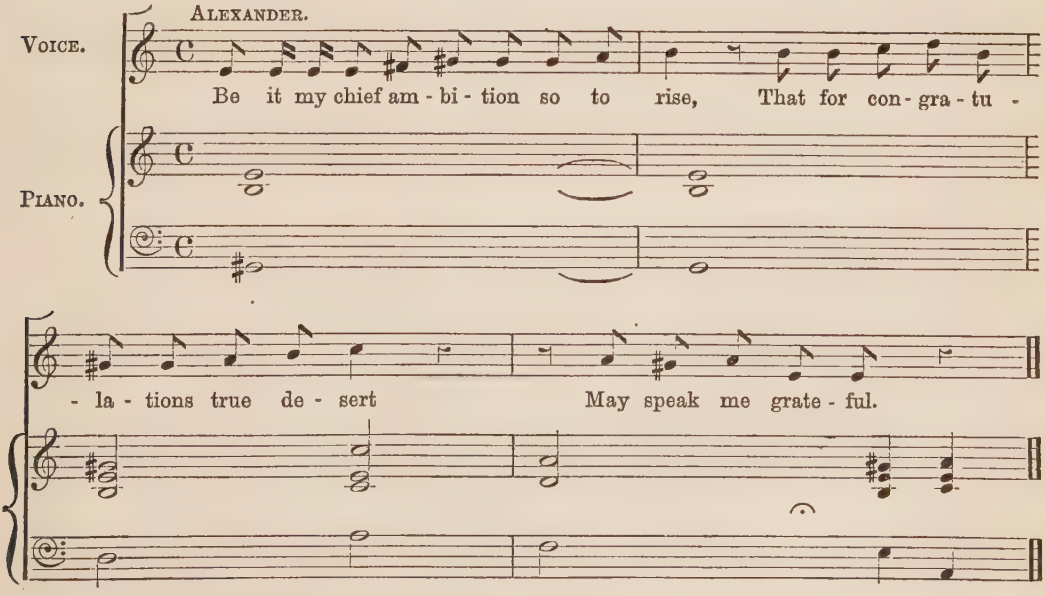

A - lex - an- der, A - lex-an-der reigns.
Vl.
f
f
Ye do - cile echoes, catch the sound,
ye do-cile echoes,
Fl.
tr
tr
tr
p
Org.
catch the sound,
And spread the blessing all a-round,
Hp.
and spread the blessing all a - round, In sweet harmonious strains, in
Str.
sweet harmonious strains, and spread . . the bless - - ing all,

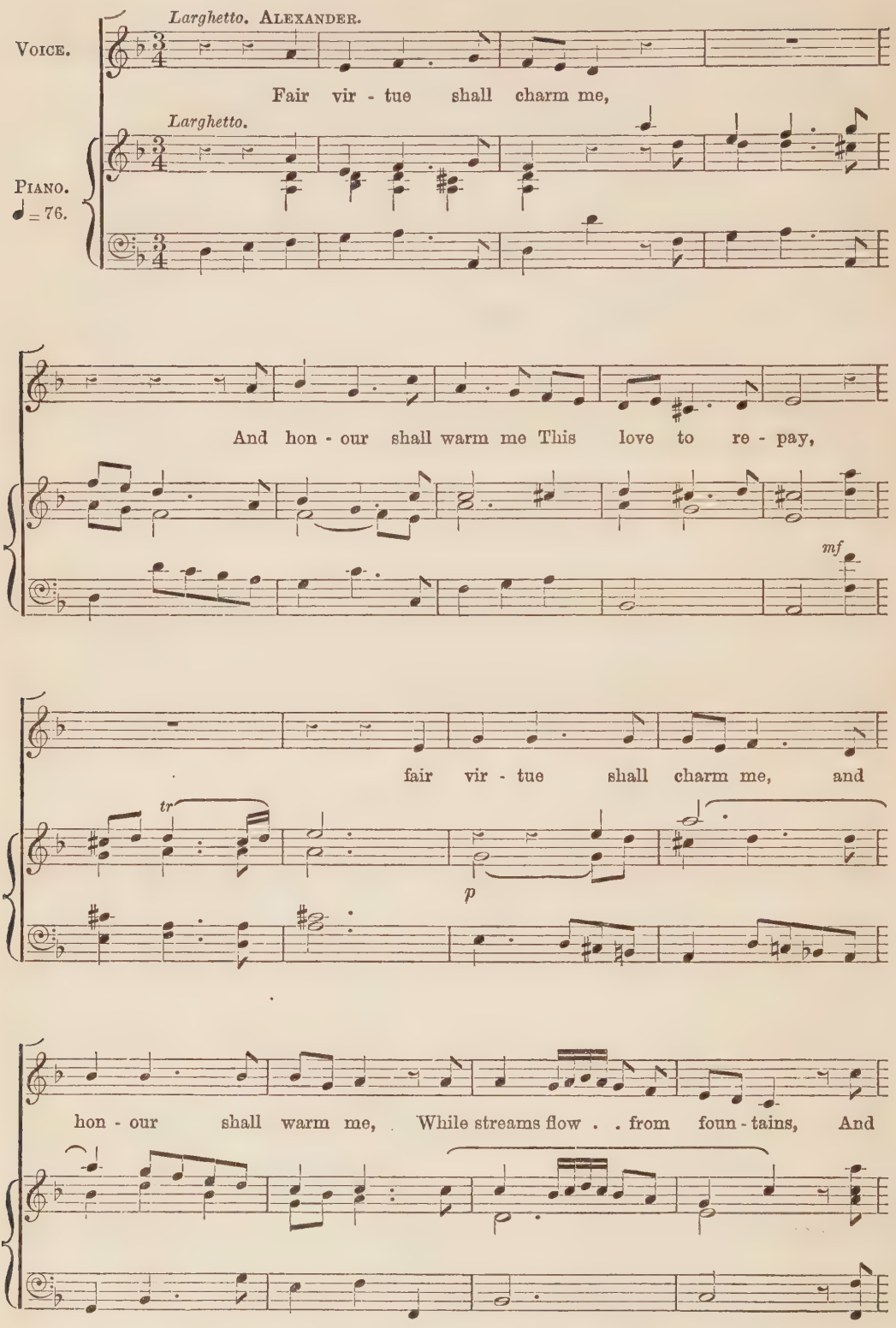

tr
all . . . . . around,
Larghetto.
in sweet har - mo -nious strains, in sweet har - mo-nious strains,
Larghetto.
Vl.
pp
p
tr
tr
tr
in sweet har - mo - - - - - - - - - - - - - -
- - - nious strains, in har -mo - nious strains.
Tempo 1mo.
tr
Ye docile e - - - choes, catch . . the sound, And spread the blessing
Tempo 1mo. Str.
Fl.
tr
tr
Hp.

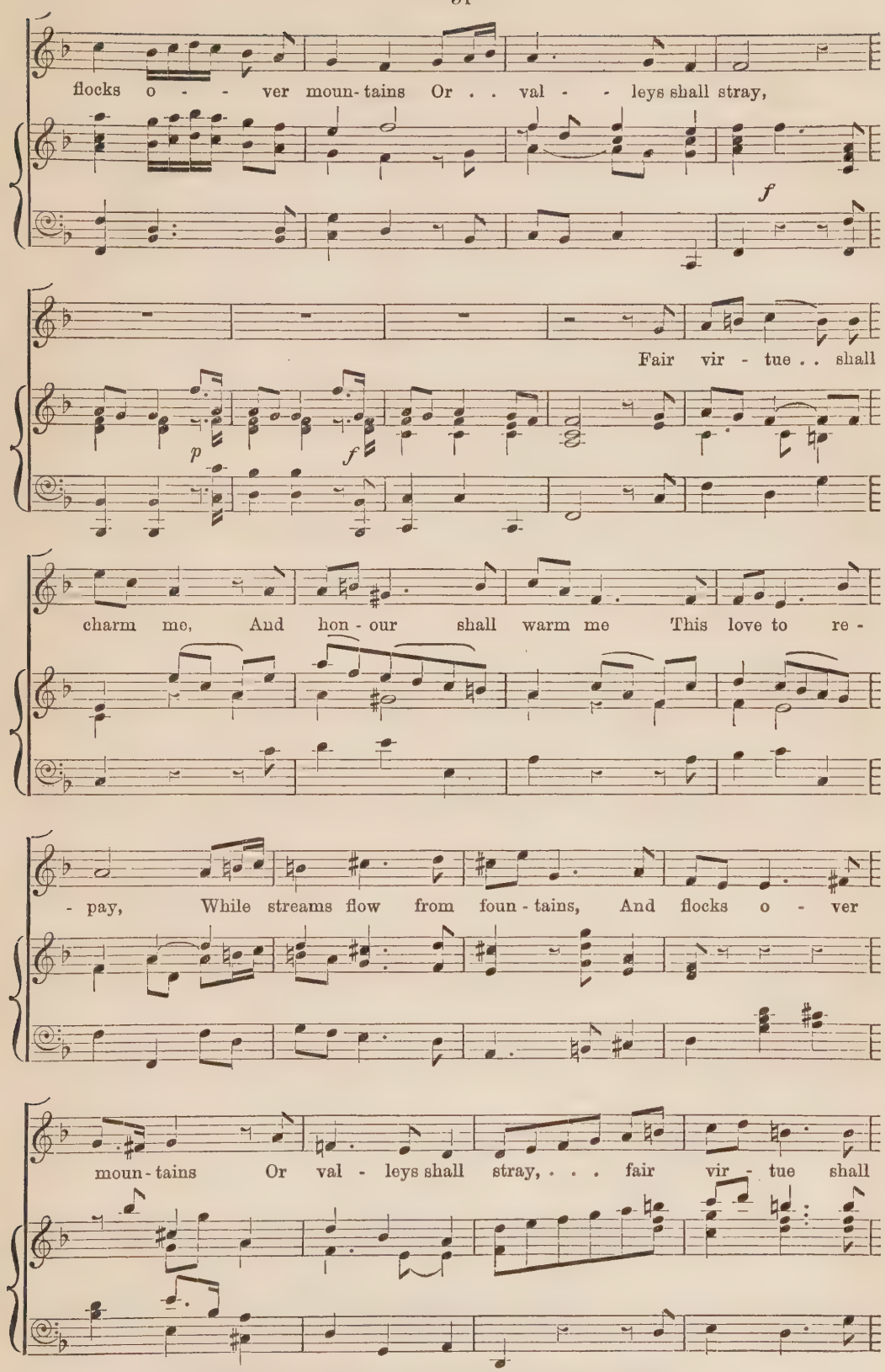

all a- round, and spread the blessing all . . a-round, In sweet har-monious strains, and
Fl.
tr
tr
Tutti. pp
spread the bless-ing all . . . . . a - round,
tr
tr
tr
tr
tr
tr
Larghetto.
in sweet har - mo-nious strains, in sweet har - mo-nious strains,
p
Adagio.
in sweet har - mo-nious strains, in sweet har - mo - nious, har - mo - nious
Adagio.
Tempo 1mo.
strains.
Tempo 1mo.
Hp.
f
Tutti.
mp

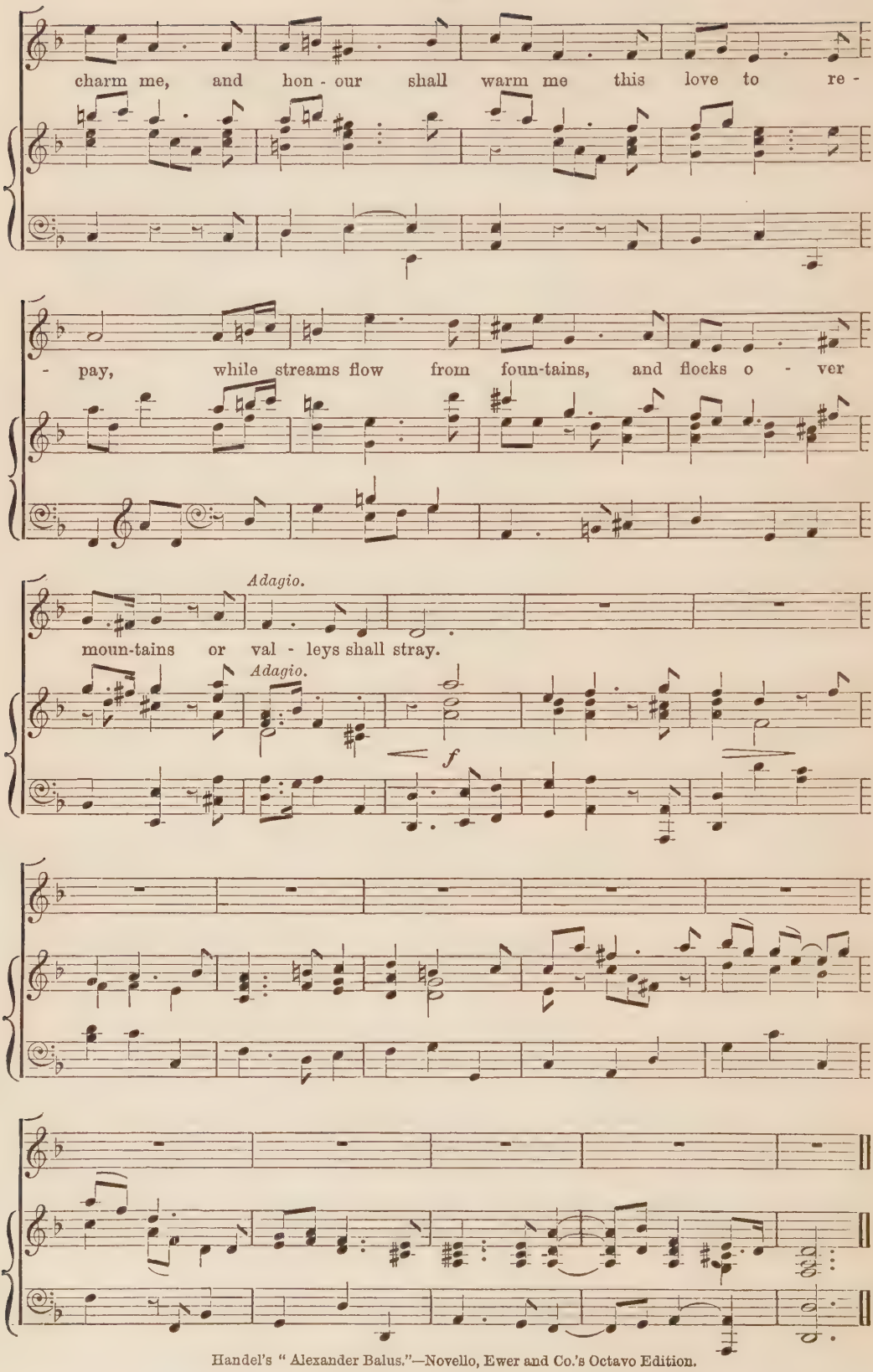



*No.* 9. RECIT.—"BE IT MY CHIEF AMBITION."

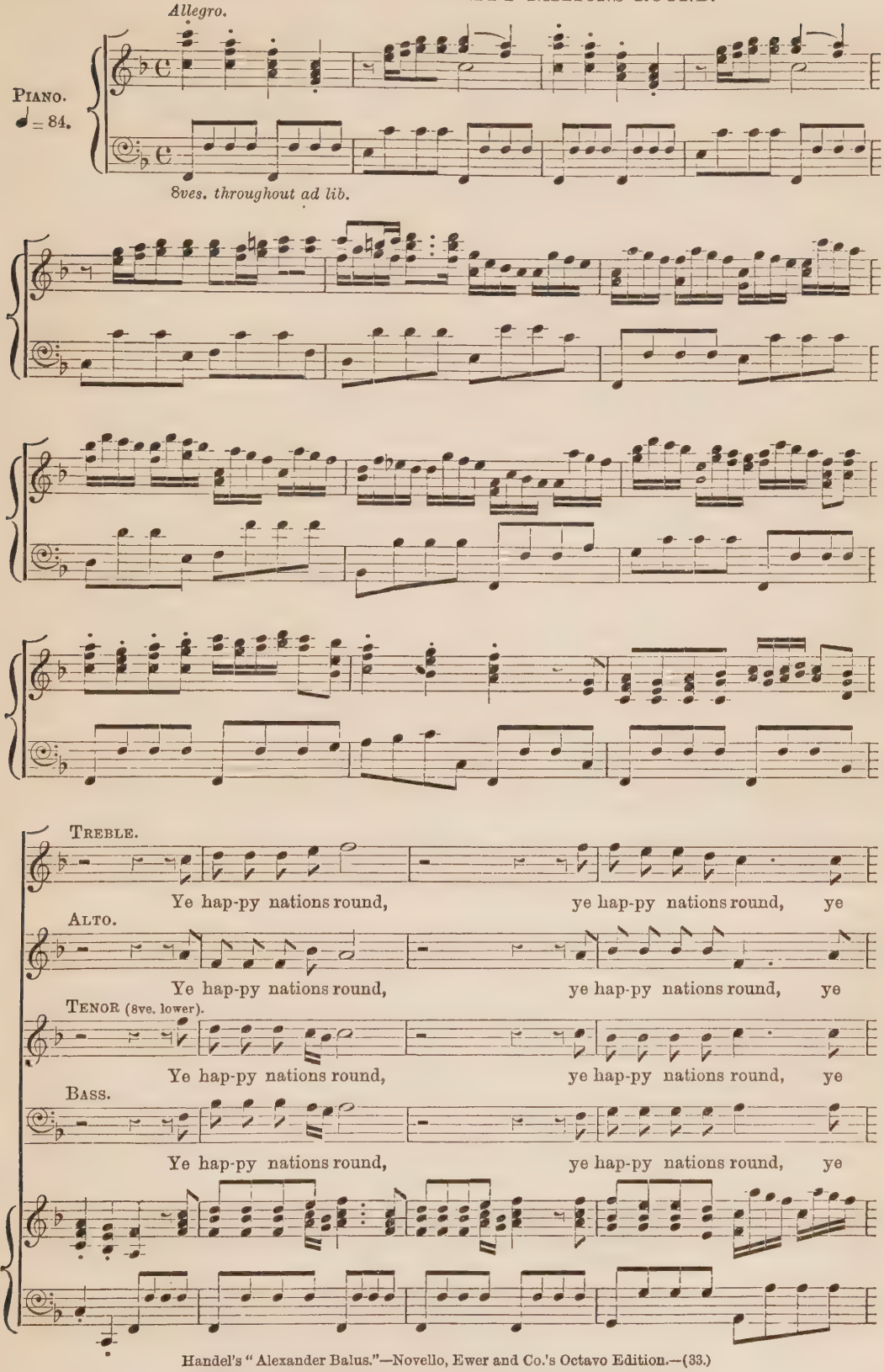


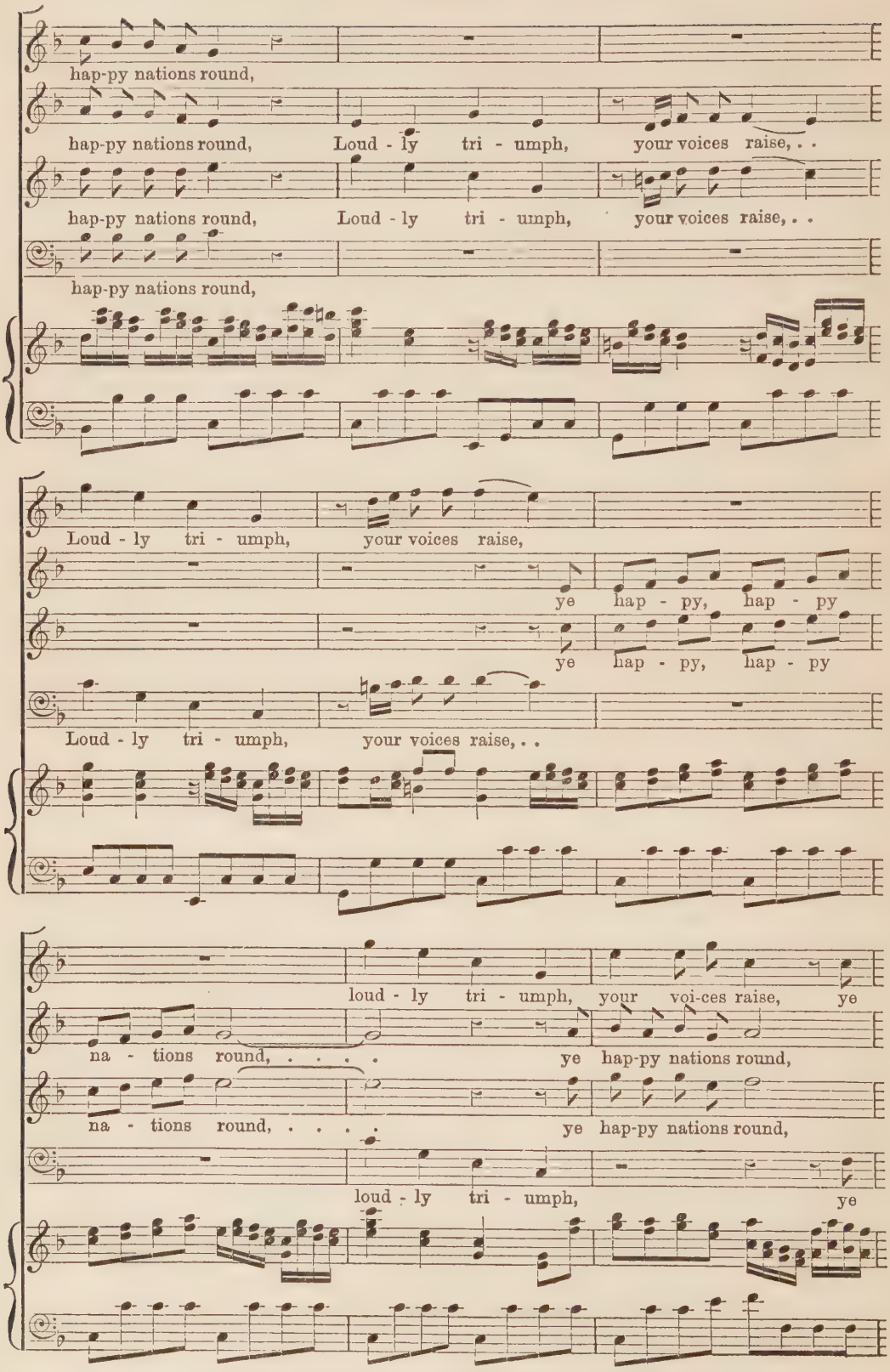

Larghetto. ALEXANDER.
VOICE.
Fair vir - tue shall charm me,
Larghetto.
PIANO.
♩ = 76.
And hon - our shall warm me This love to re - pay,
mf
fair vir - tue shall charm me, and
tr
p
hon - our shall warm me, While streams flow . . from foun - tains, And

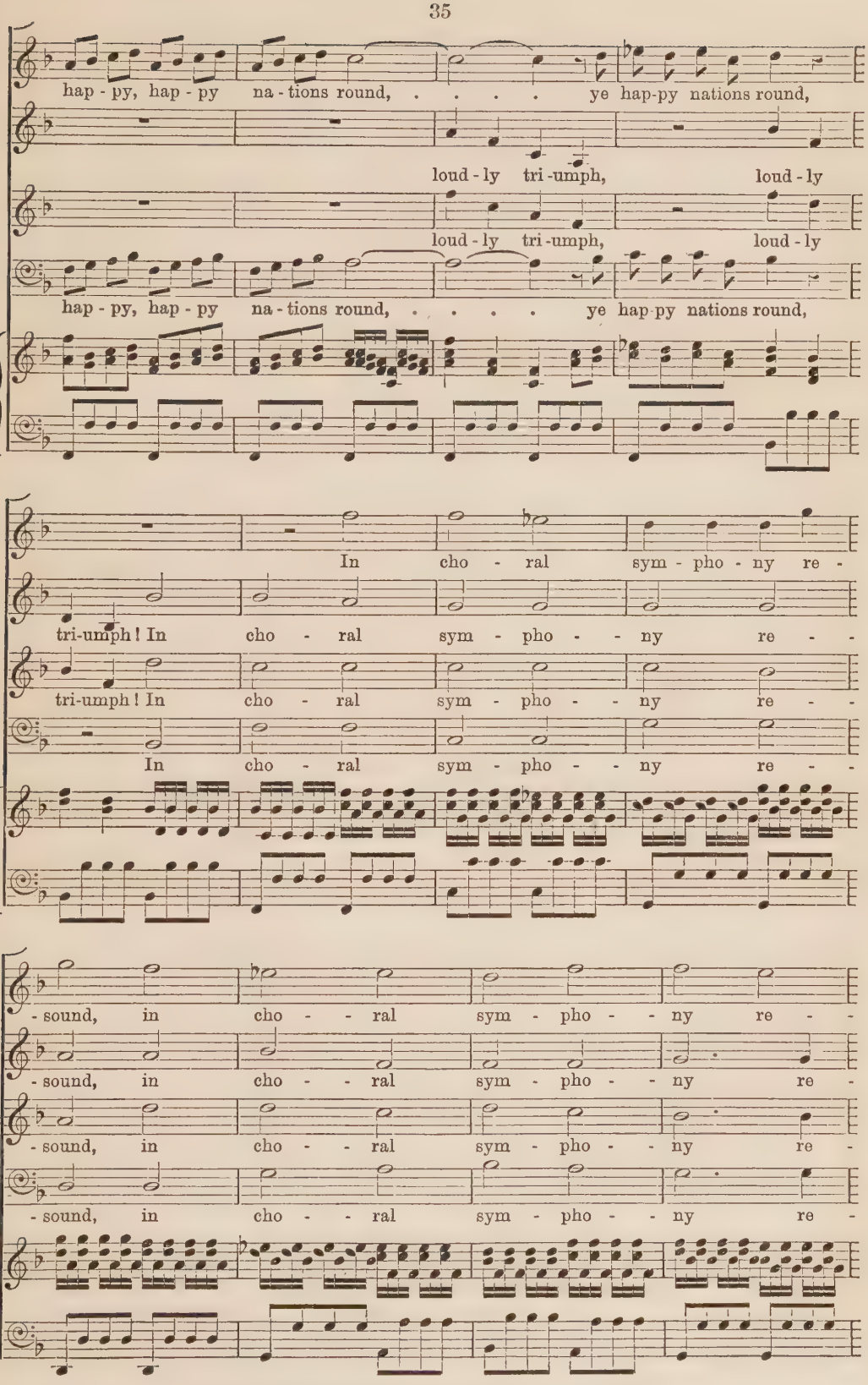

flocks o - - ver moun-tains Or . . val - - leys shall stray,
f
Fair vir - tue . . shall
p
f
charm me, And hon - our shall warm me This love to re -
- pay, While streams flow from foun - tains, And flocks o - ver
moun - tains Or val - leys shall stray, . . . fair vir - tue shall

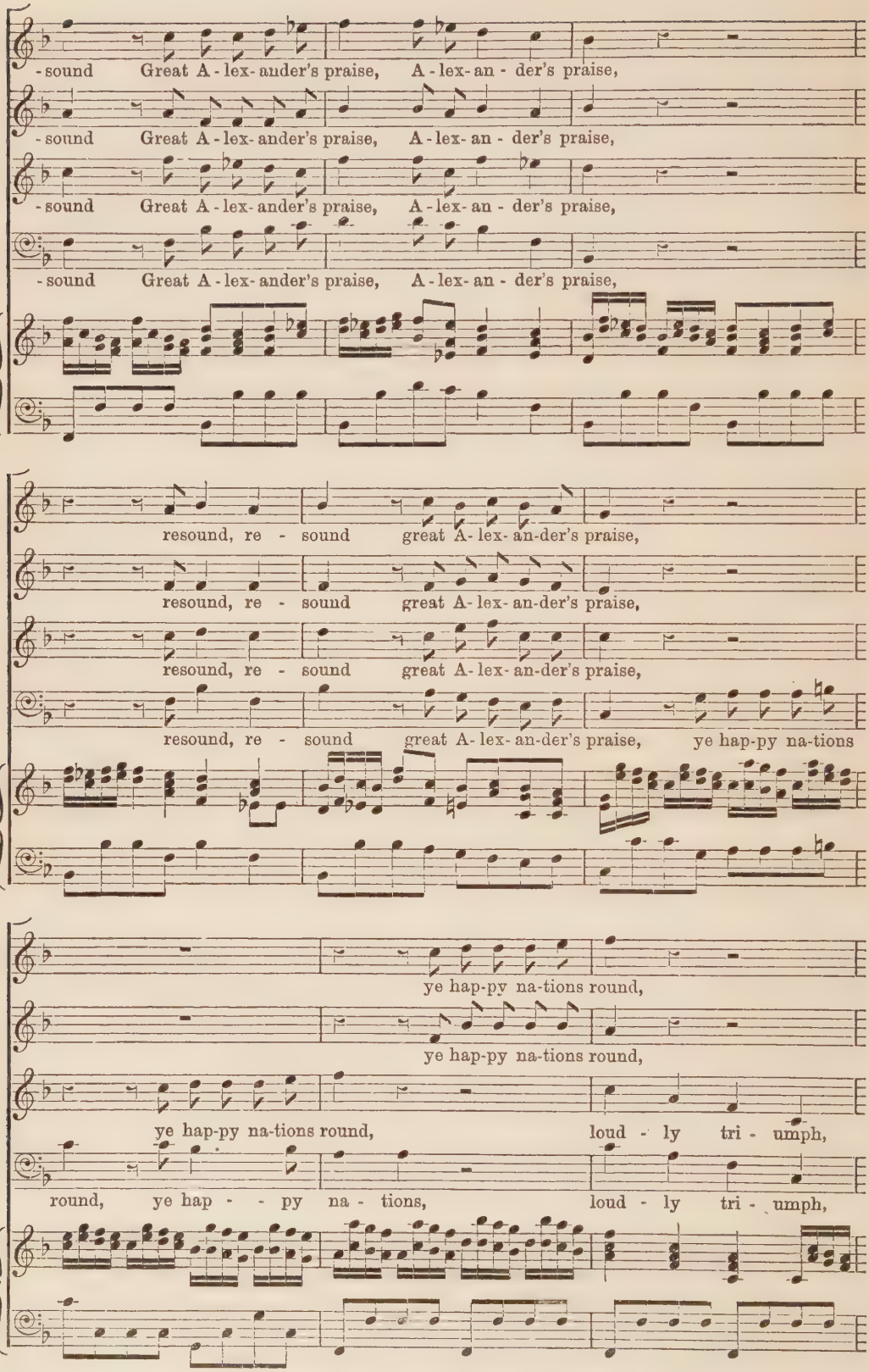

charm me, and hon - our shall warm me this love to re -
- pay, while streams flow from foun-tains, and flocks o - ver
Adagio.
moun-tains or val - leys shall stray.
Adagio.
f

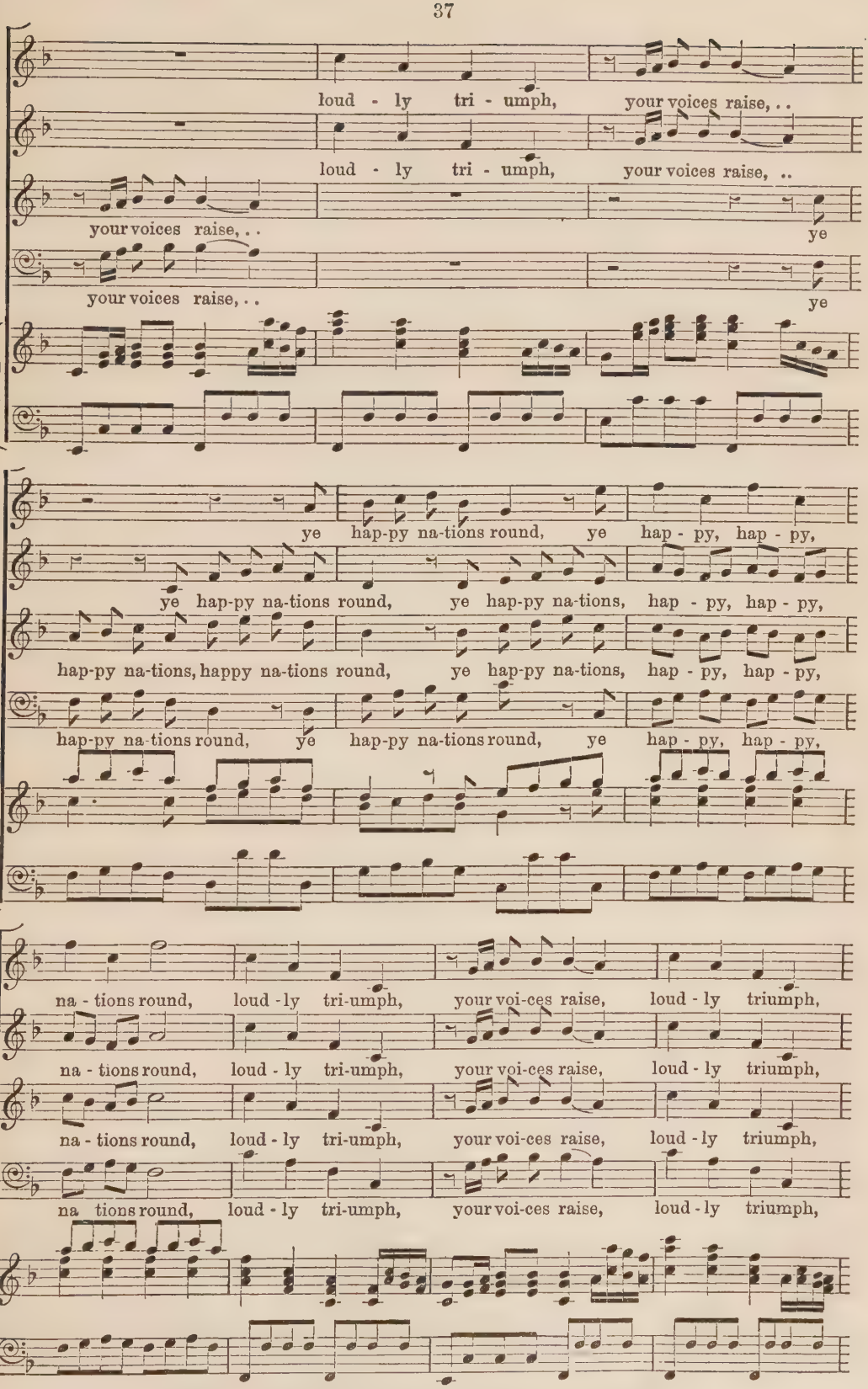
*No.* 11. CHORUS OF ASIATICS.—"YE HAPPY NATIONS ROUND."

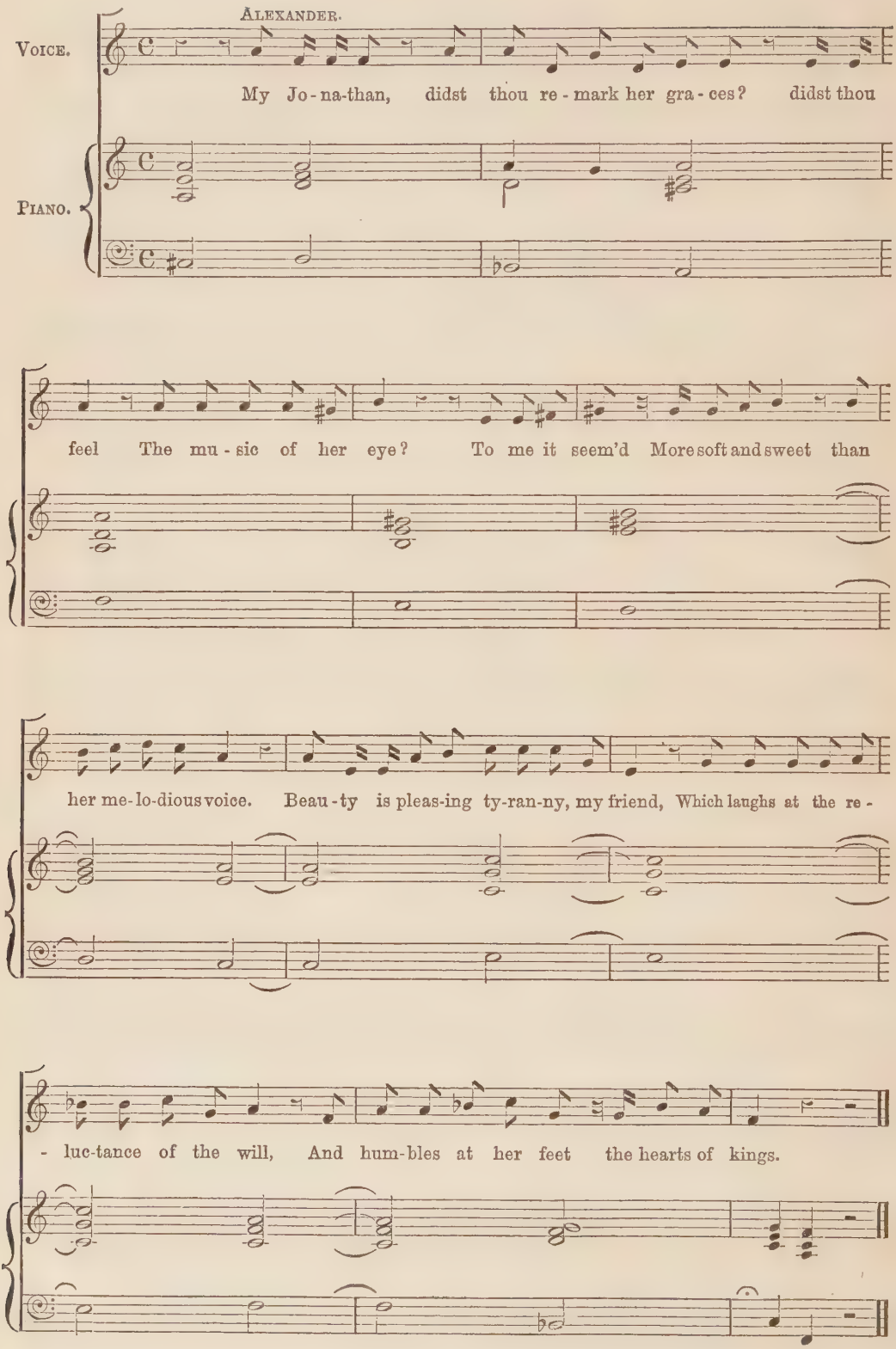



hap-py nations round,
hap-py nations round, Loud - ly tri - umph, your voices raise, . .
hap-py nations round, Loud - ly tri - umph, your voices raise, . .
hap-py nations round,
Loud - ly tri - umph, your voices raise,
ye hap - py, hap - py
ye hap - py, hap - py
Loud - ly tri - umph, your voices raise, . .
loud - ly tri - umph, your voi-ces raise, ye
na - tions round, . . . . ye hap-py nations round,
na - tions round, . . . . ye hap-py nations round,
loud - ly tri - umph, ye

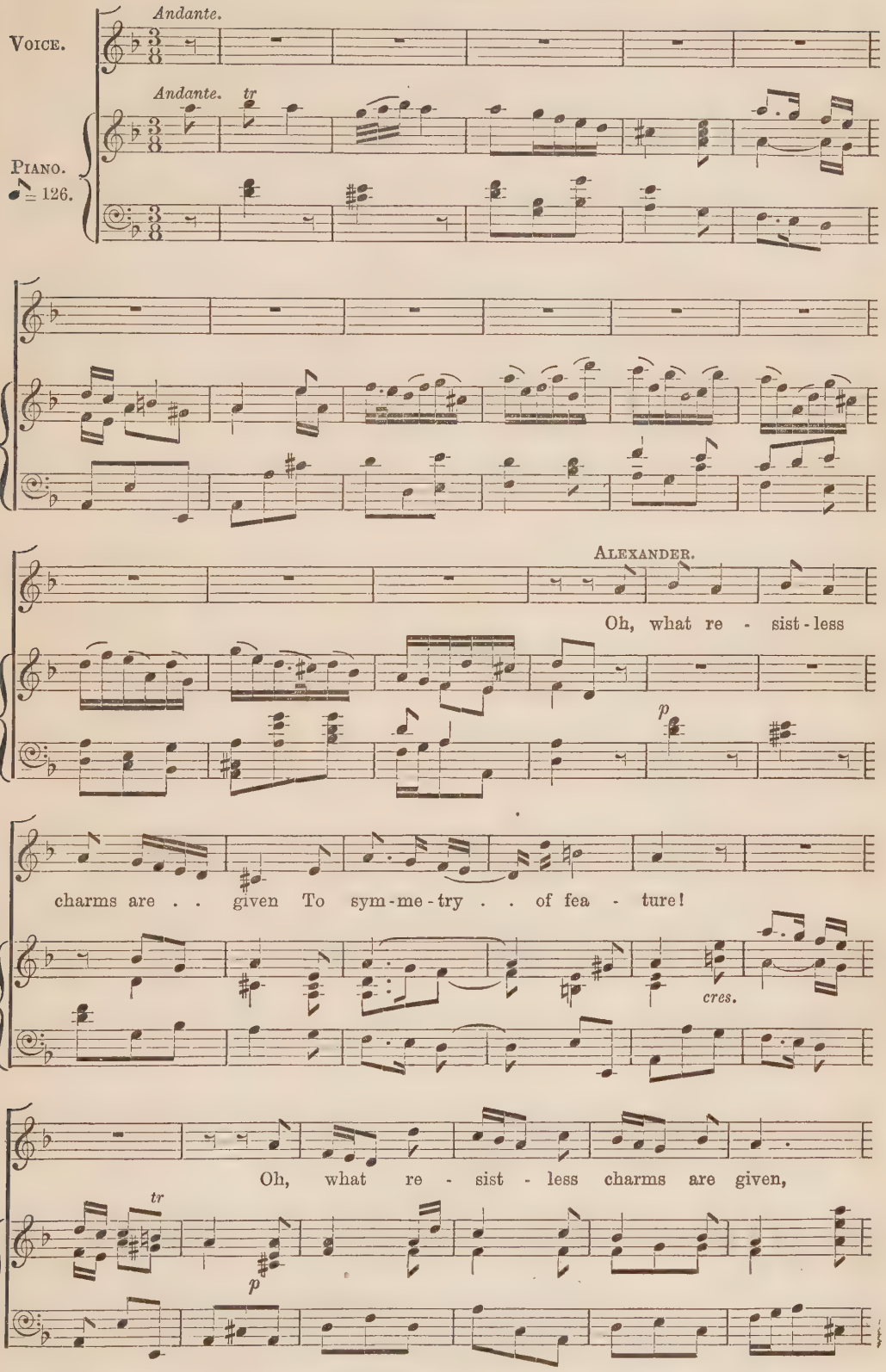

hap - py, hap - py na - tions round, . . . . ye hap-py nations round,
loud - ly tri - umph, loud - ly
loud - ly tri - umph, loud - ly
hap - py, hap - py na - tions round, . . . . ye hap-py nations round,
In cho - ral sym - pho - ny re -
tri-umph! In cho - ral sym - pho - - ny re - -
tri-umph! In cho - ral sym - pho - - ny re - -
In cho - ral sym - pho - - ny re - -
- sound, in cho - - ral sym - pho - - ny re - -
- sound, in cho - - ral sym - pho - - ny re -
- sound, in cho - - ral sym - pho - - ny re -
- sound, in cho - - ral sym - pho - - ny re -

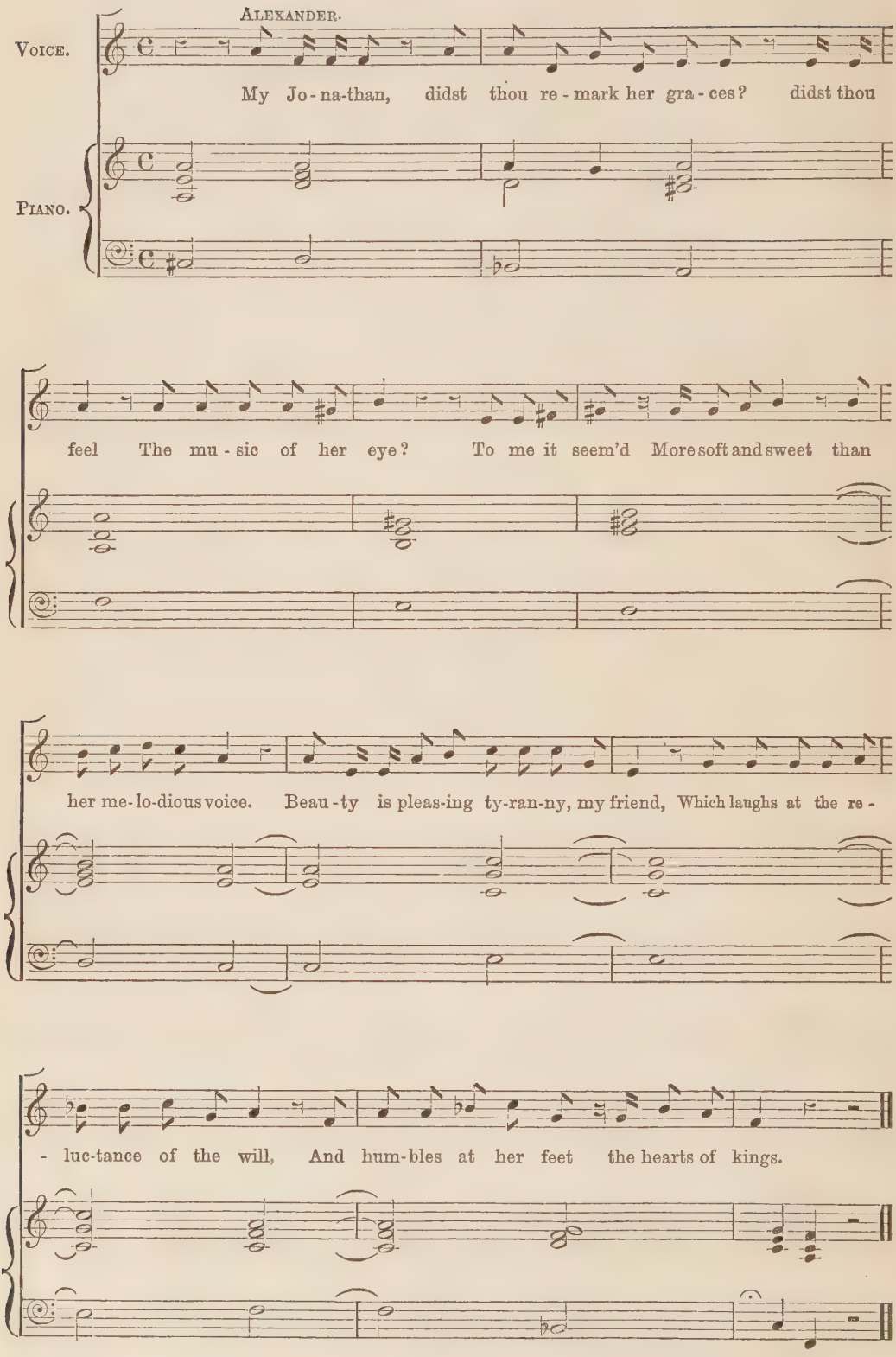

-sound Great A-lex-ander's praise, A-lex-an-der's praise,
-sound Great A-lex-ander's praise, A-lex-an-der's praise,
-sound Great A-lex-ander's praise, A-lex-an-der's praise,
-sound Great A-lex-ander's praise, A-lex-an-der's praise,
resound, re-sound great A-lex-an-der's praise,
resound, re-sound great A-lex-an-der's praise,
resound, re-sound great A-lex-an-der's praise, ye hap-py na-tions
ye hap-py na-tions round,
ye hap-py na-tions round,
ye hap-py na-tions round, loud-ly tri-umph,
round, ye hap-py na-tions, loud-ly tri-umph,


loud - ly tri - umph, your voices raise, . .
loud - ly tri - umph, your voices raise, . .
your voices raise, . . ye
your voices raise, . . ye
ye hap-py na-tions round, ye hap - py, hap - py,
ye hap-py na-tions round, ye hap-py na-tions, hap - py, hap - py,
hap-py na-tions, happy na-tions round, ye hap-py na-tions, hap - py, hap - py,
hap-py na-tions round, ye hap-py na-tions round, ye hap - py, hap - py,
na - tions round, loud - ly tri-umph, your voi-ces raise, loud - ly triumph,
na - tions round, loud - ly tri-umph, your voi-ces raise, loud - ly triumph,
na - tions round, loud - ly tri-umph, your voi-ces raise, loud - ly triumph,
na tions round, loud - ly tri-umph, your voi-ces raise, loud - ly triumph,

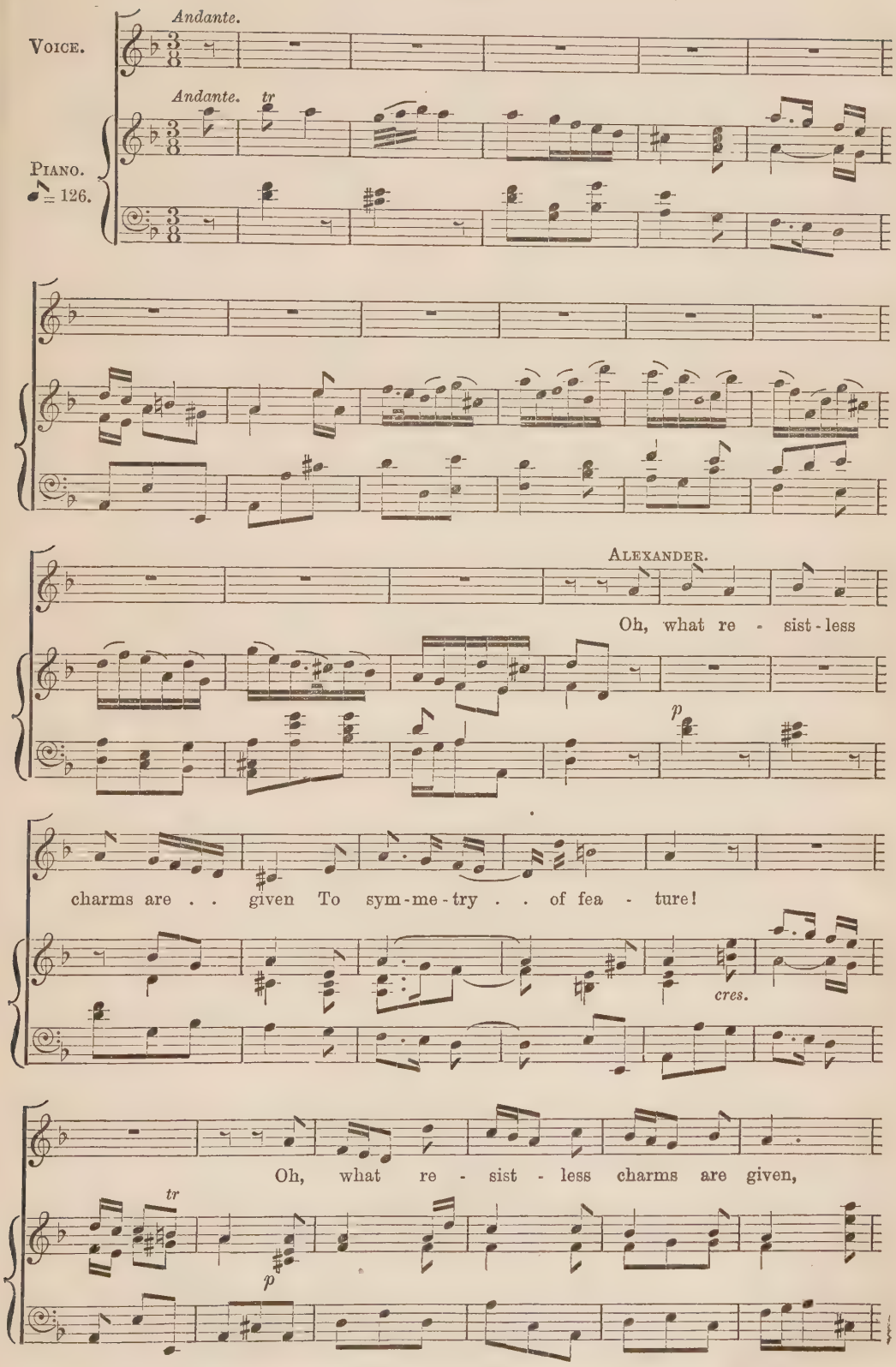

ALEXANDER.
VOICE.
PIANO.
My Jo-na-than, didst thou re-mark her gra-ces? didst thou
feel The mu-sic of her eye? To me it seem'd More soft and sweet than
her me-lo-dious voice. Beau-ty is pleas-ing ty-ran-ny, my friend, Which laughs at the re-
-luc-tance of the will, And hum-bles at her feet the hearts of kings.

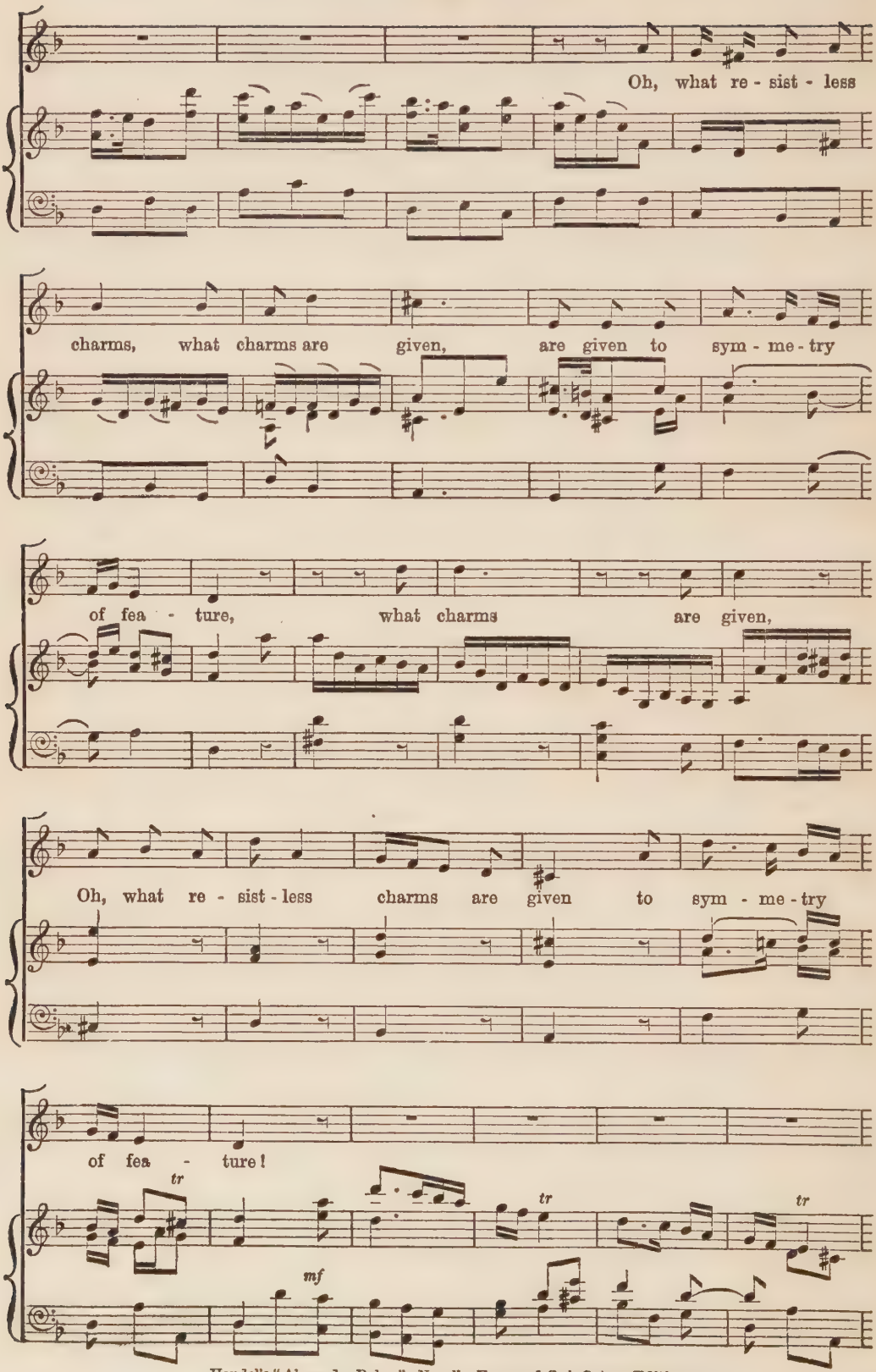
*No.* 13. AIR.—"OH, WHAT RESISTLESS CHARMS."

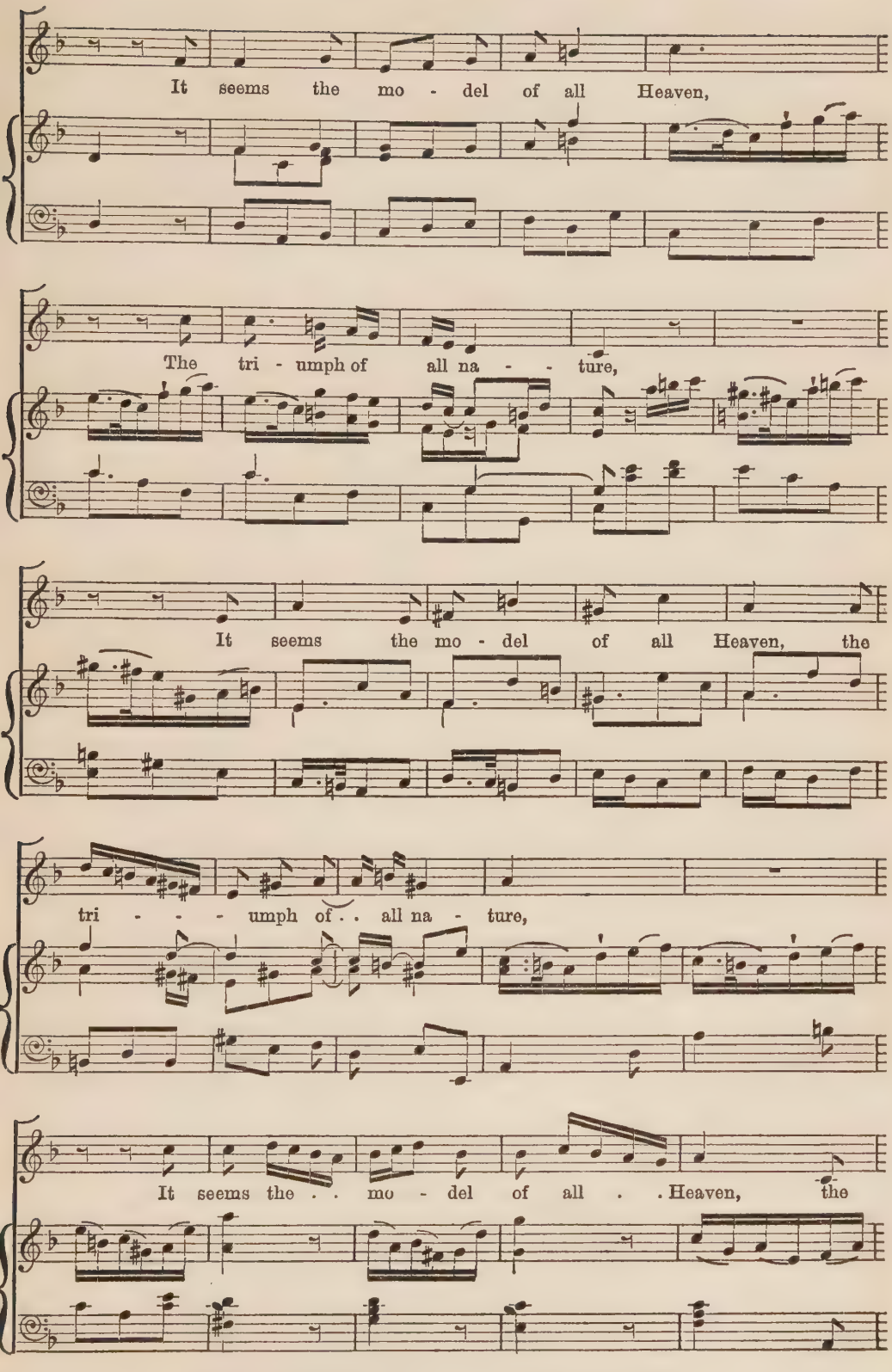


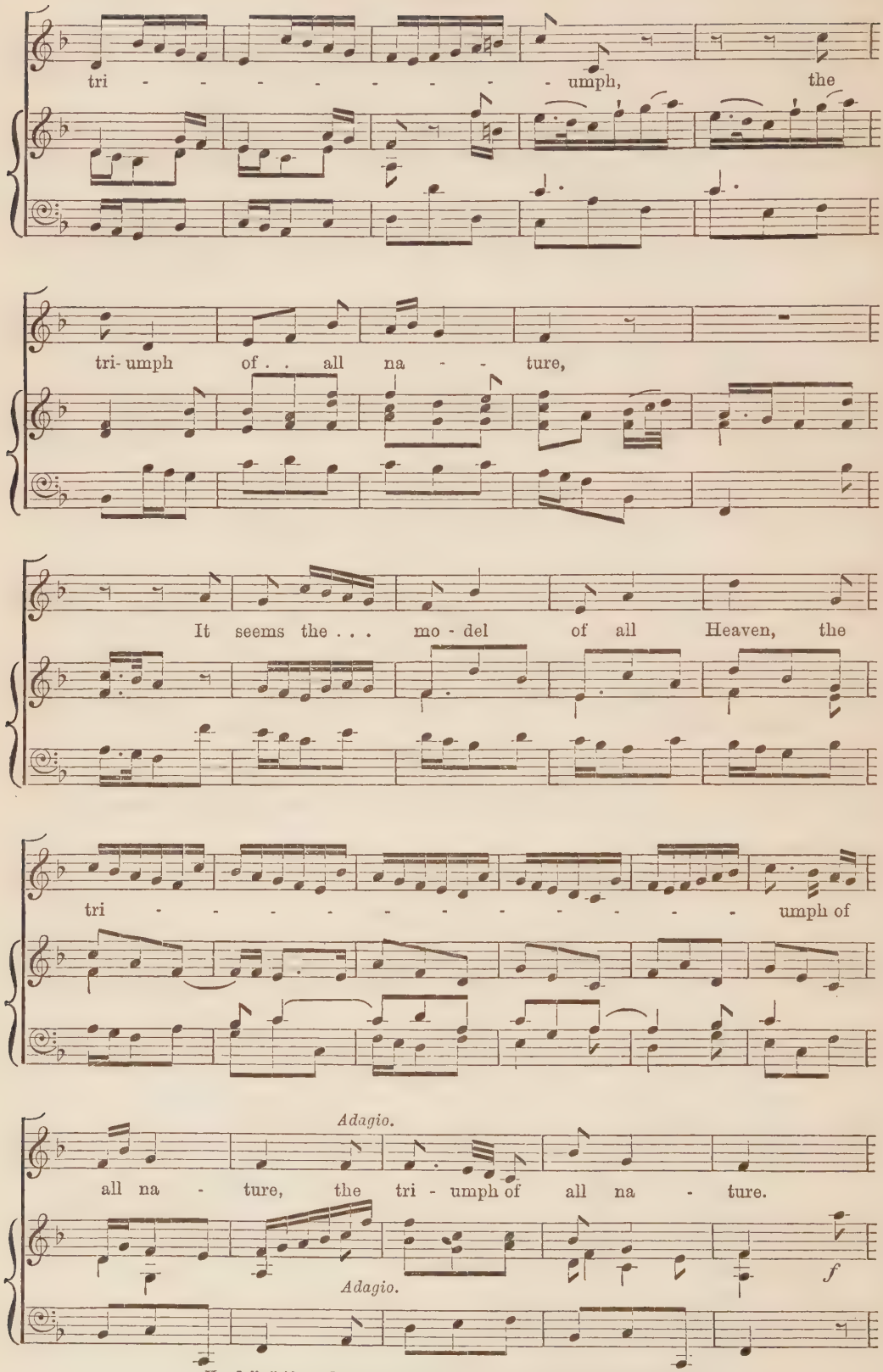

ALEXANDER.
VOICE.
PIANO.
My Jo-na-than, didst thou re-mark her gra-ces? didst thou
feel The mu-sic of her eye? To me it seem'd More soft and sweet than
her me-lo-dious voice. Beau-ty is pleas-ing ty-ran-ny, my friend, Which laughs at the re-
-luc-tance of the will, And hum-bles at her feet the hearts of kings.

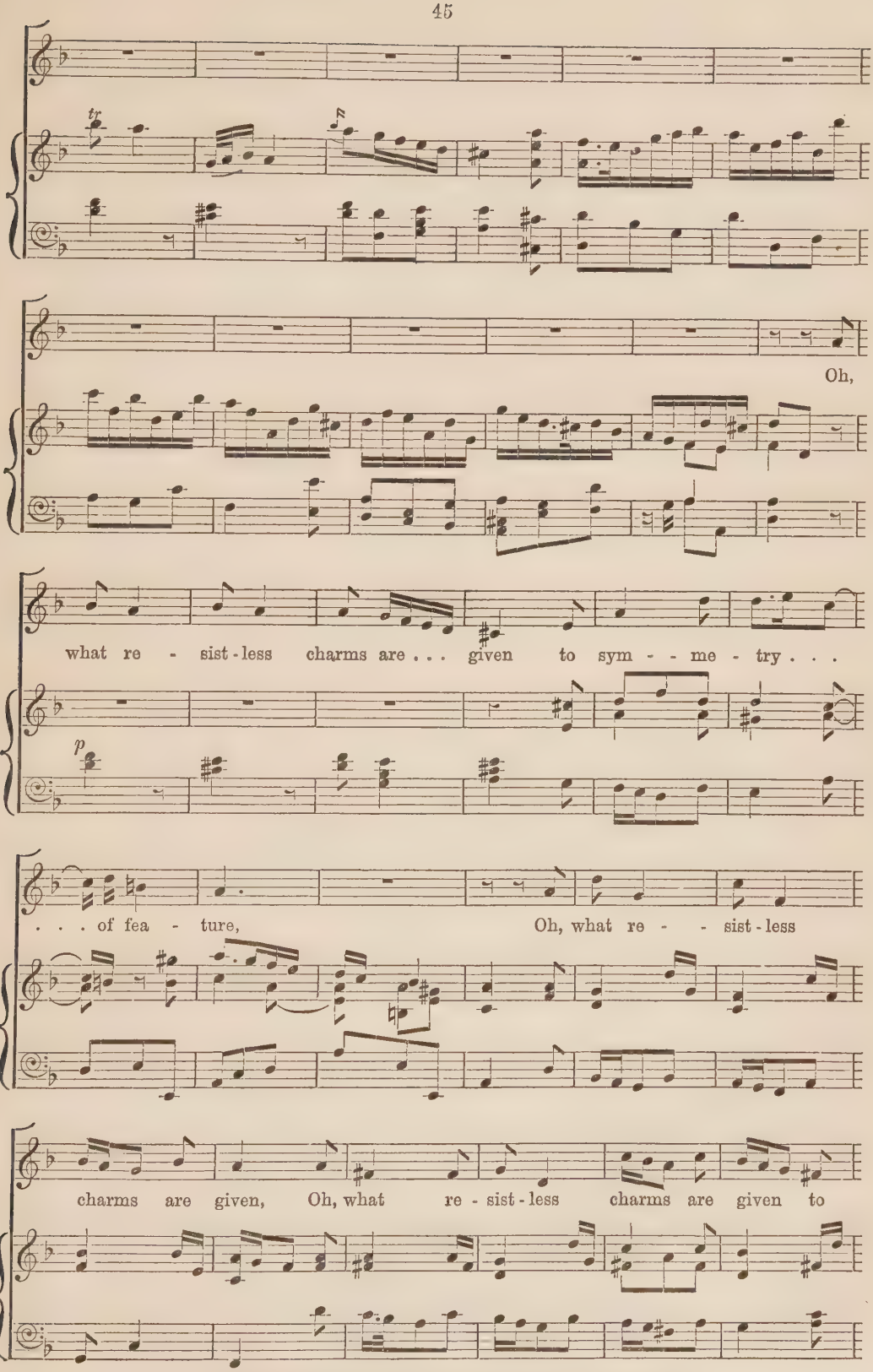
*No.* 13. AIR.—"OH, WHAT RESISTLESS CHARMS,"

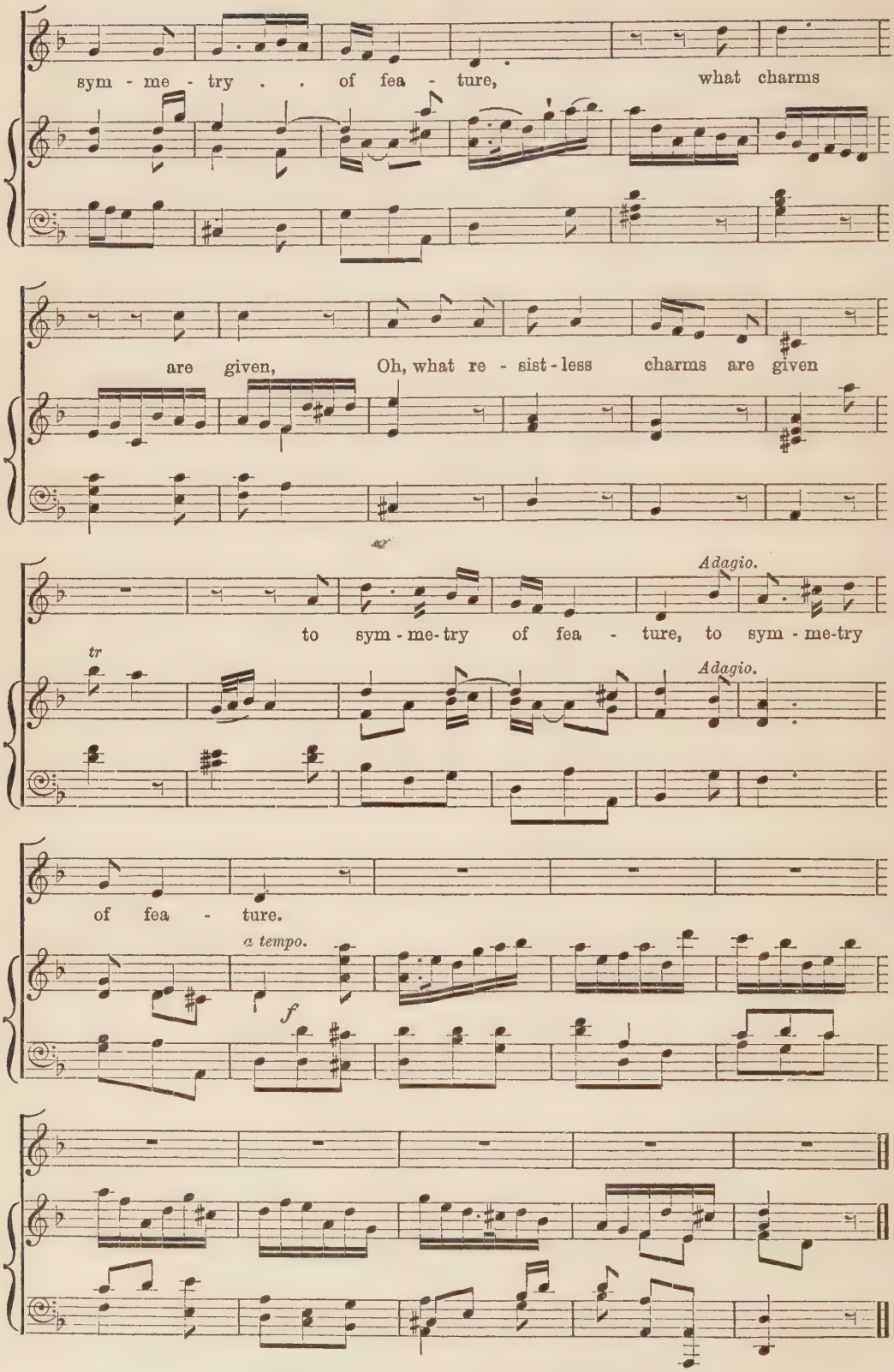


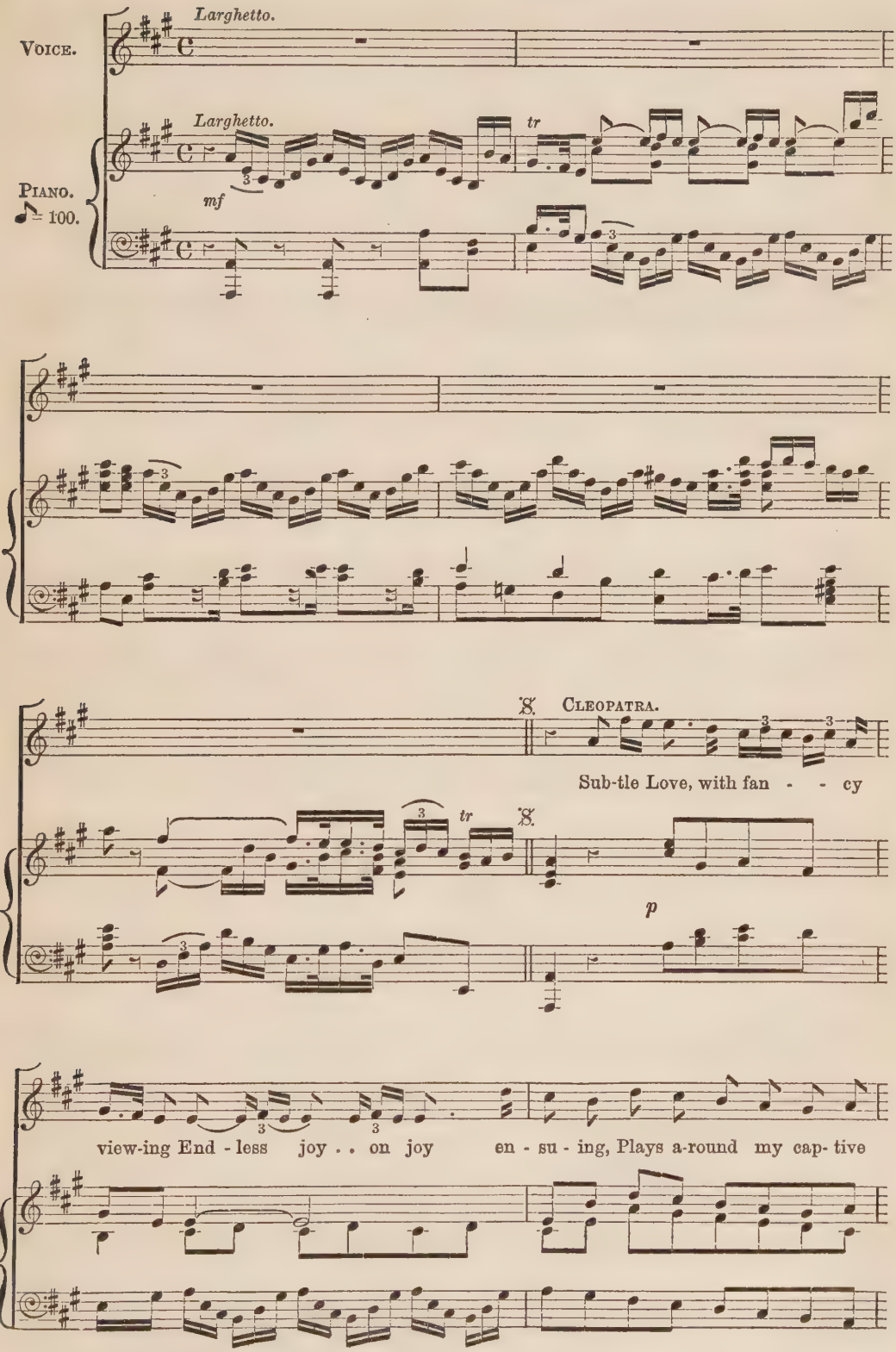

Oh, what re - sist - less
charms, what charms are given, are given to sym - me - try
of fea - ture, what charms are given,
Oh, what re - sist - less charms are given to sym - me - try
of fea - ture!
tr
tr
tr
mf

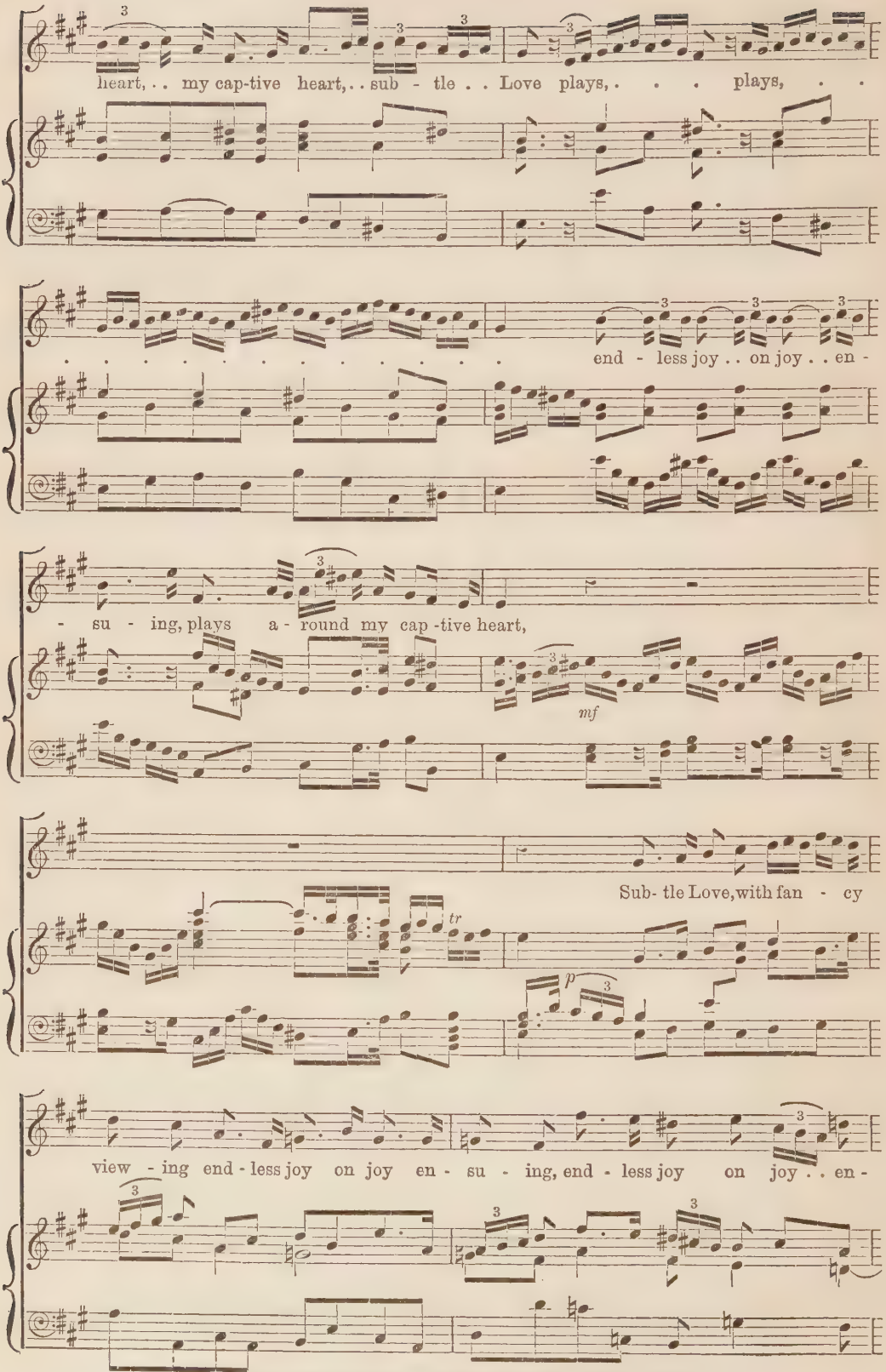

It seems the mo - del of all Heaven,
The tri - umph of all na - - ture,
It seems the mo - del of all Heaven, the
tri - - - umph of . . all na - ture,
It seems the . . mo - del of all . . Heaven, the

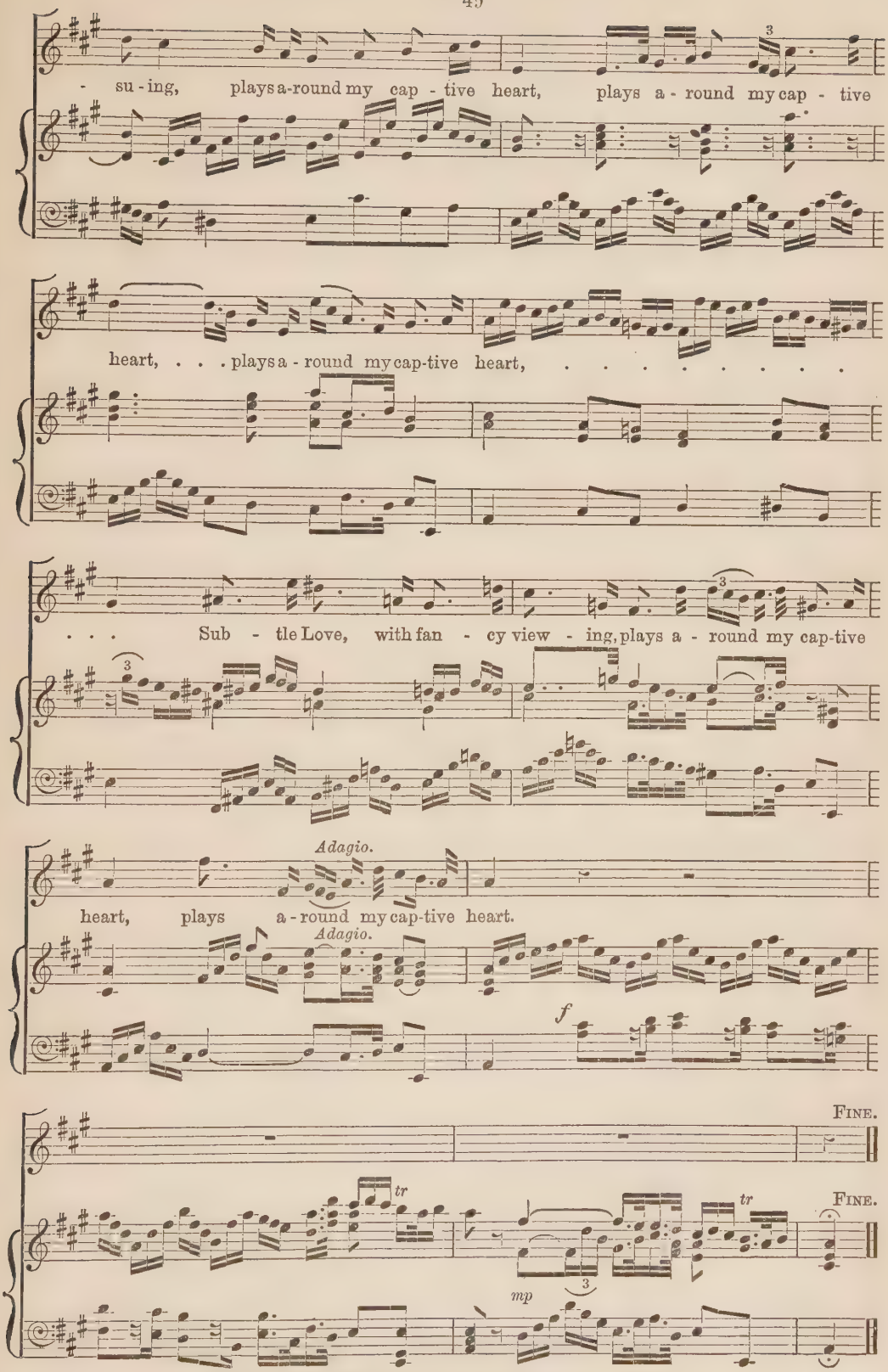

tri - - - - - - - - umph, the
tri- umph of . . all na - - ture,
It seems the . . . mo - del of all Heaven, the
tri - - - - - - - - - - umph of
Adagio.
all na - ture, the tri - umph of all na - ture.
f
Adagio.

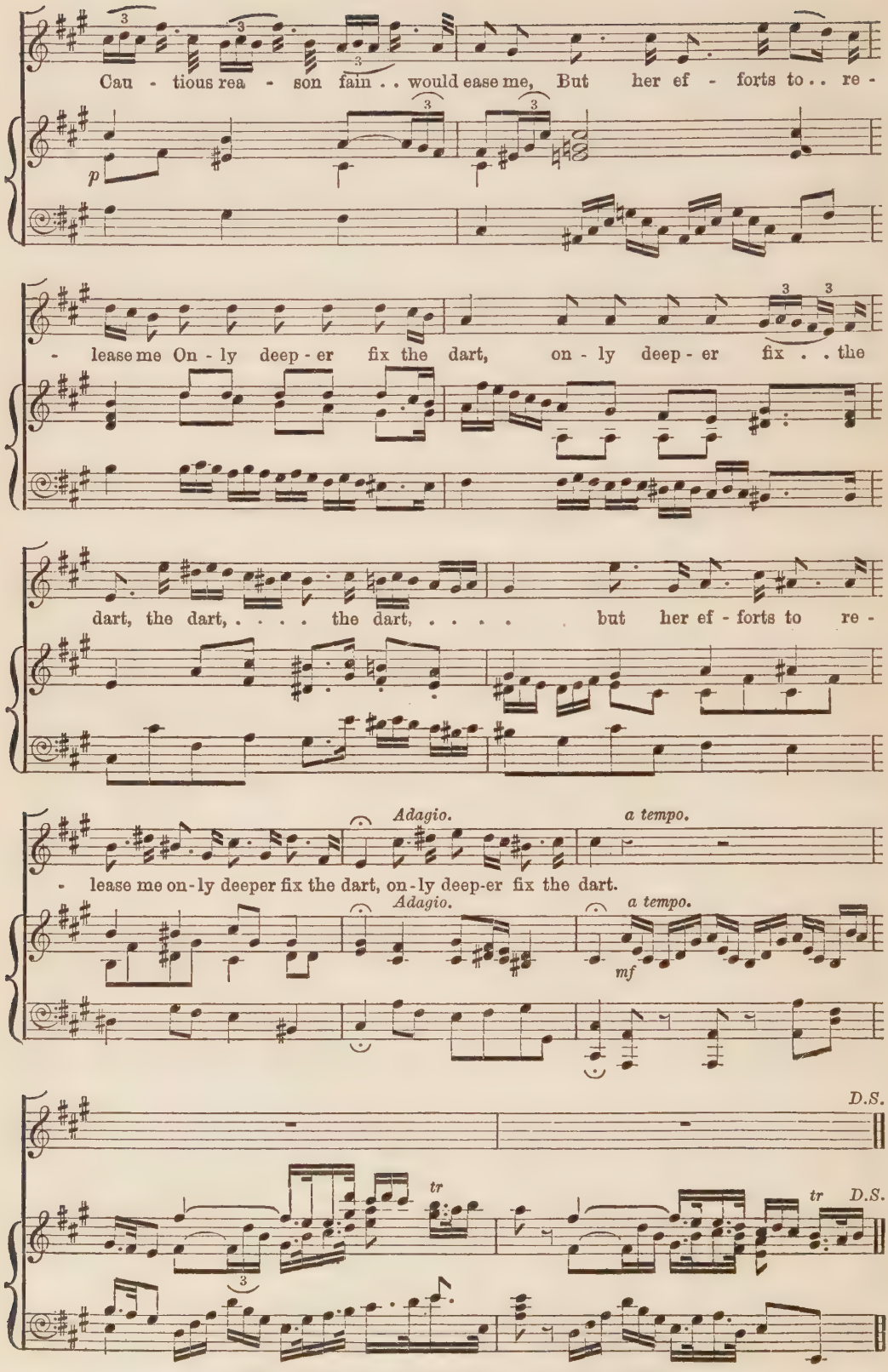

tr
Oh,
what re - sist - less charms are . . . given to sym - - me - try . . .
p
. . . of fea - ture, Oh, what re - - sist - less
charms are given, Oh, what re - sist - less charms are given to


sym - me - try . . of fea - ture, what charms
are given, Oh, what re - sist - less charms are given
Adagio.
to sym - me - try of fea - ture, to sym - me - try
tr
Adagio.
of fea - ture.
a tempo.
f

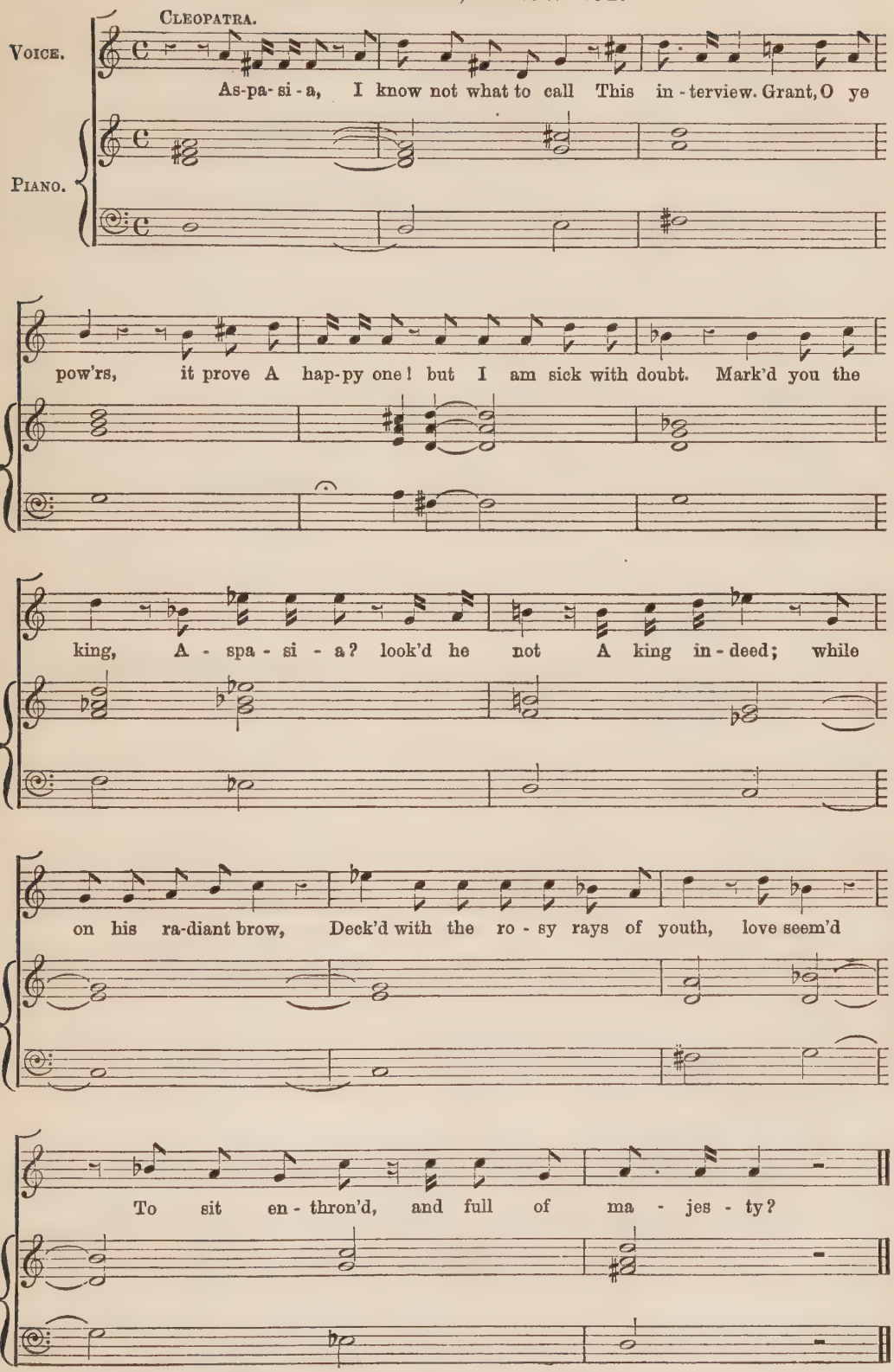

Voice.
Larghetto.
Larghetto.
tr
Piano.
♪ = 100.
mf
CLEOPATRA.
Sub-tle Love, with fan - - cy
tr
p
view-ing End - less joy . . on joy en - su - ing, Plays a-round my cap- tive

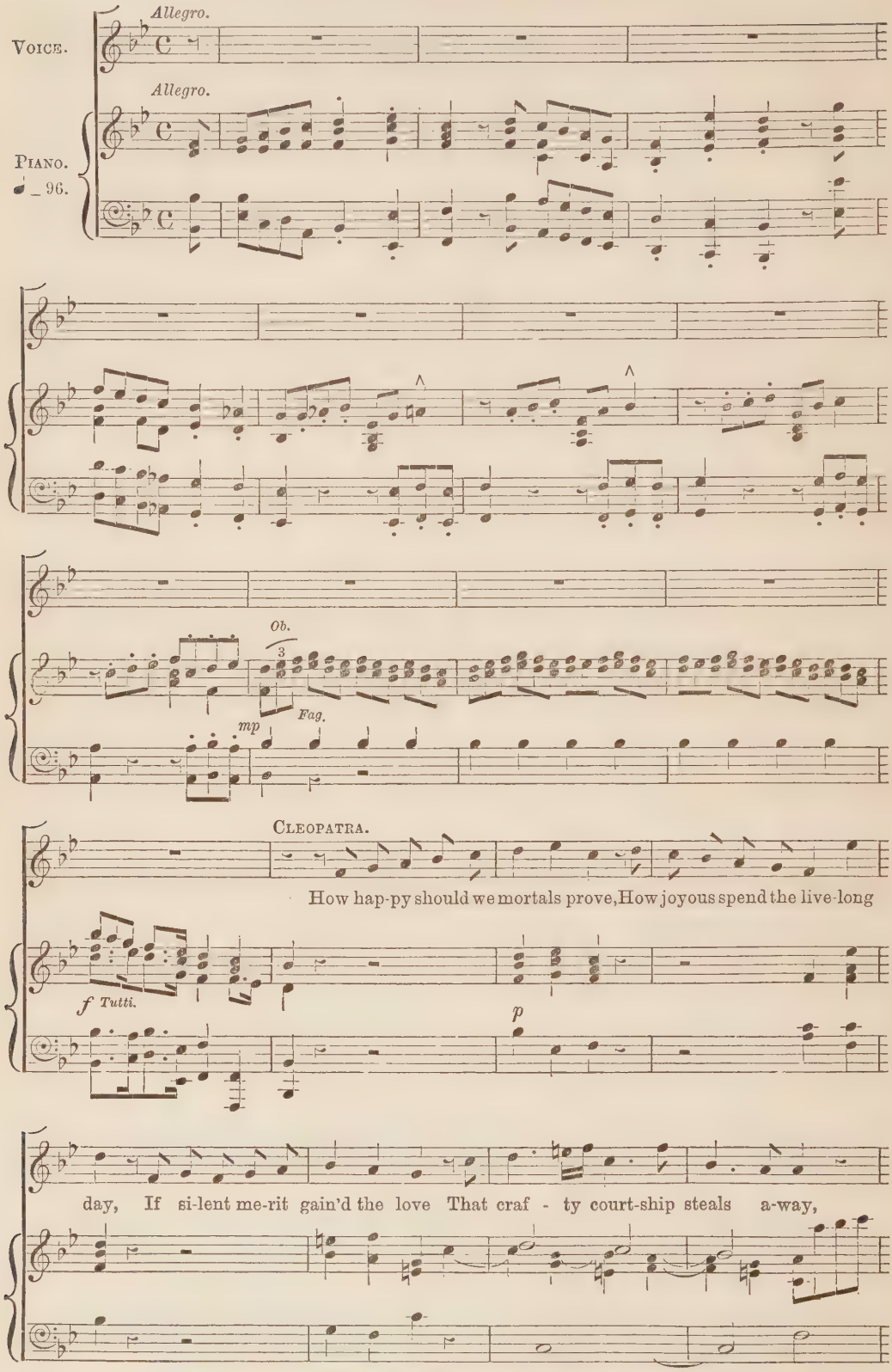

heart, . . my cap-tive heart, . . sub - tle . . Love plays, . . . plays, . .
end - less joy . . on joy . . en -
- su - ing, plays a - round my cap - tive heart,
mf
Sub- tle Love, with fan - cy
tr
p
view - ing end - less joy on joy en - su - ing, end - less joy on joy . . en -

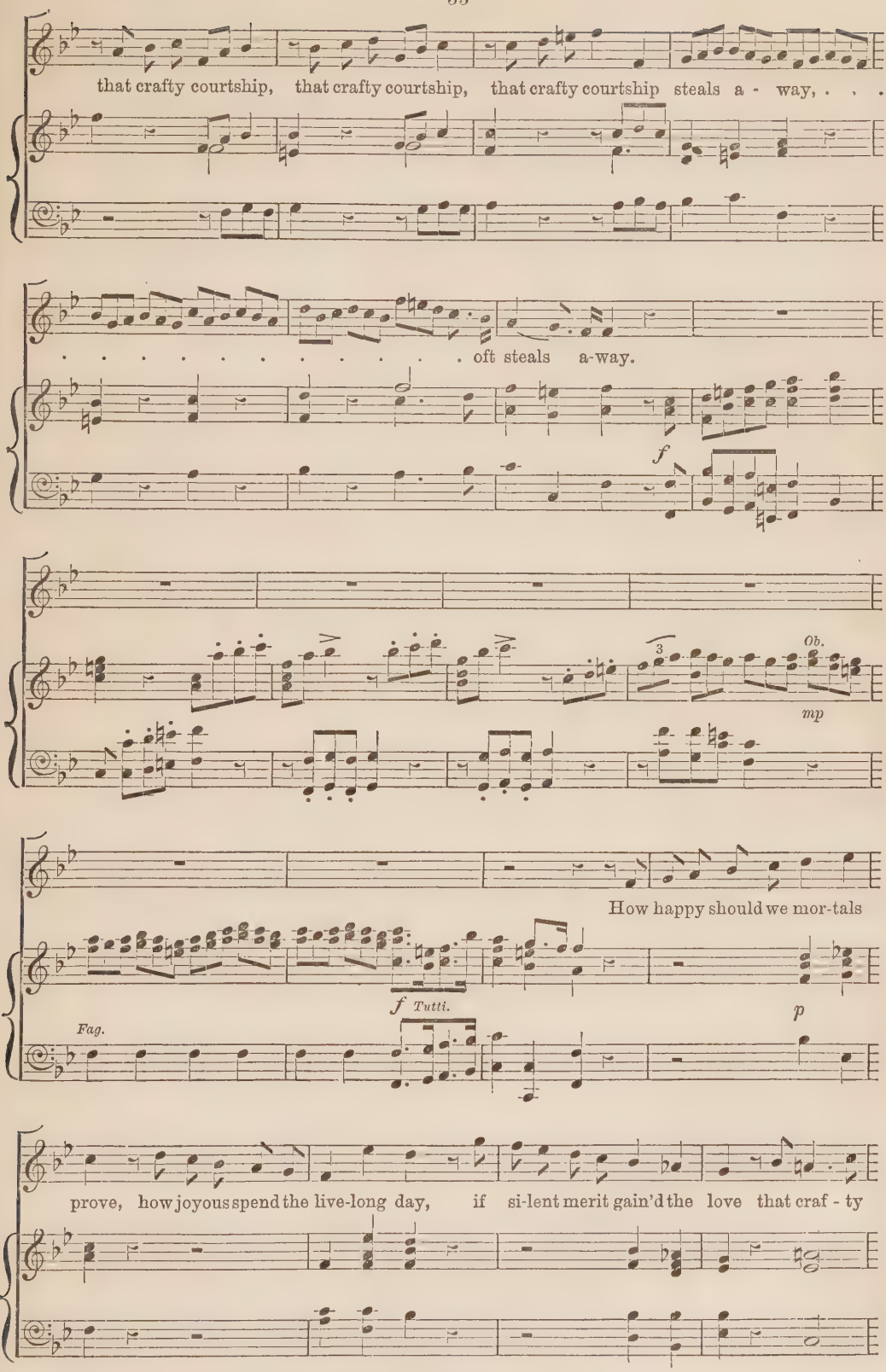

- su - ing, plays a-round my cap - tive heart, plays a - round my cap - tive
heart, . . . plays a - round my cap-tive heart, . . . . . .
. . . Sub - tle Love, with fan - cy view - ing, plays a - round my cap-tive
Adagio.
heart, plays a - round my cap-tive heart.
Adagio.
f
Fine.
tr
tr
Fine.
mp

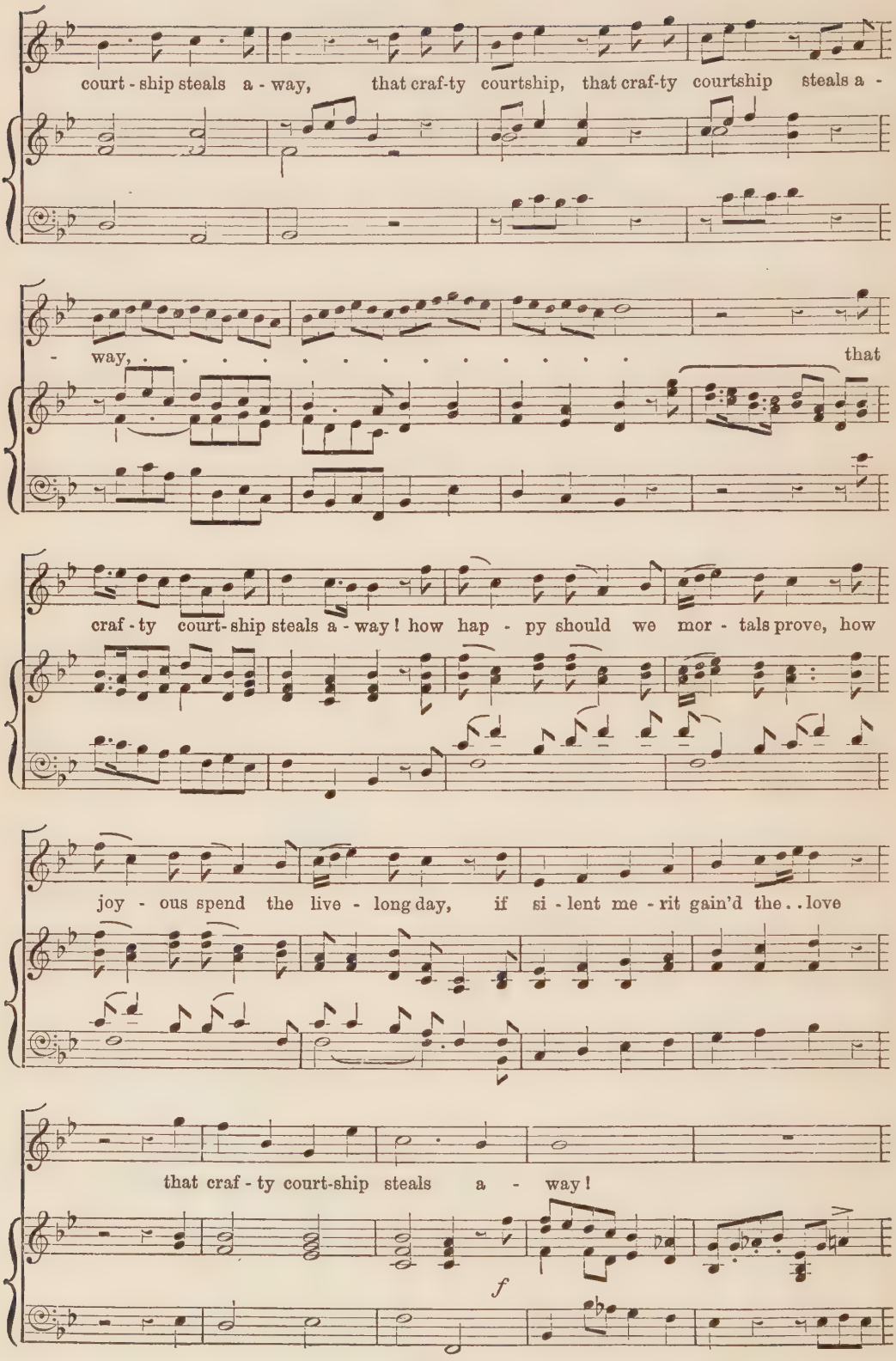

Cau - tious rea - son fain . . would ease me, But her ef - forts to . . re -
p
- lease me On - ly deep - er fix the dart, on - ly deep - er fix . . the
dart, the dart, . . . . the dart, . . . . but her ef - forts to re -
Adagio.
a tempo.
- lease me on - ly deeper fix the dart, on - ly deep-er fix the dart.
Adagio.
a tempo.
mf
D.S.
tr
tr
D.S.

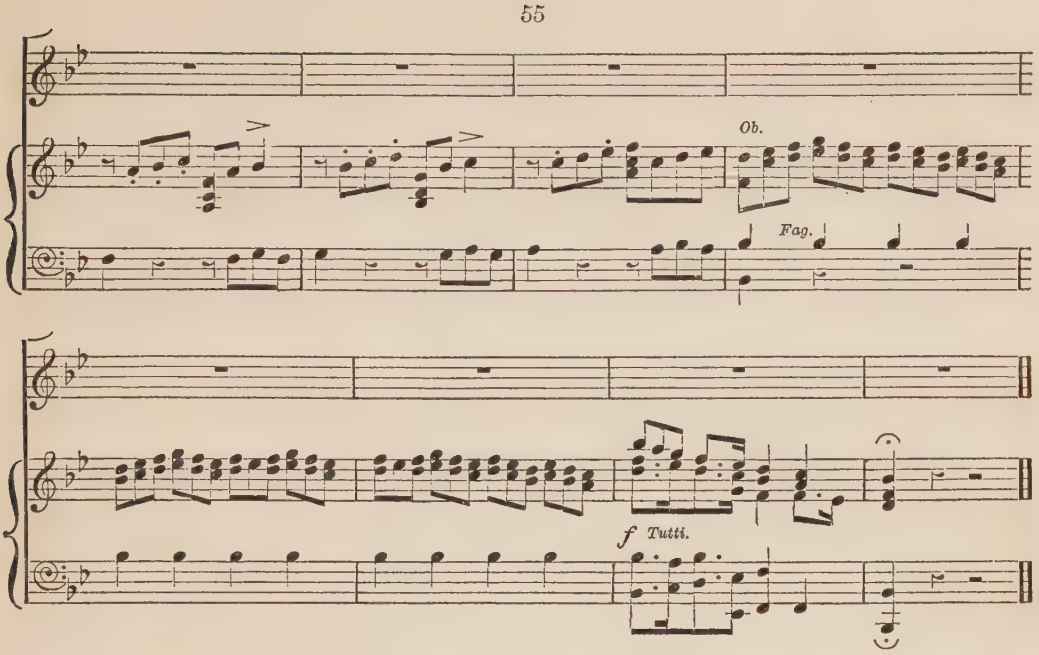
*No.* 15. RECIT.—"ASPASIA, I KNOW NOT."




Allegro.
VOICE.
Allegro.
PIANO.
Ob.
Fag.
mp
CLEOPATRA.
How hap-py should we mortals prove, How joyous spend the live-long
f Tutti.
p
day, If si-lent me-rit gain'd the love That craf - ty court-ship steals a-way,


that crafty courtship, that crafty courtship, that crafty courtship steals a - way, . . .
. . . . . oft steals a-way.
f
Ob.
mp
How happy should we mor-tals
f Tutti.
p
Fag.
prove, how joyous spend the live-long day, if si-lent merit gain'd the love that craf - ty


court - ship steals a - way, that craf-ty courtship, that craf-ty courtship steals a -
- way, . . . . . that
craf - ty court- ship steals a - way! how hap - py should we mor - tals prove, how
joy - ous spend the live - long day, if si - lent me - rit gain'd the . . love
that craf - ty court-ship steals a - way!
f




*No.* 17. RECIT.—"CHECK NOT THE PLEASING ACCENTS."

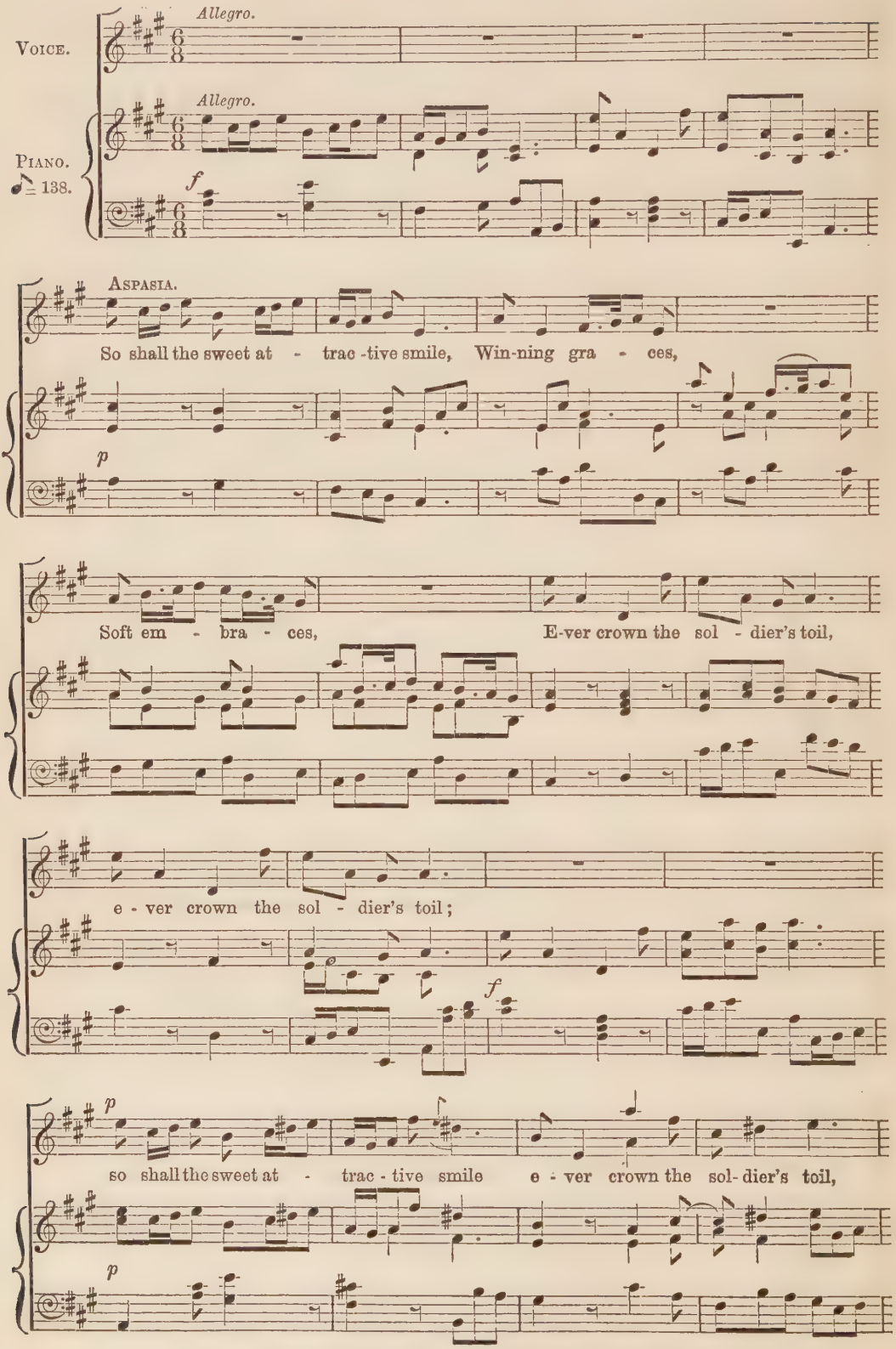
ASPASIA.

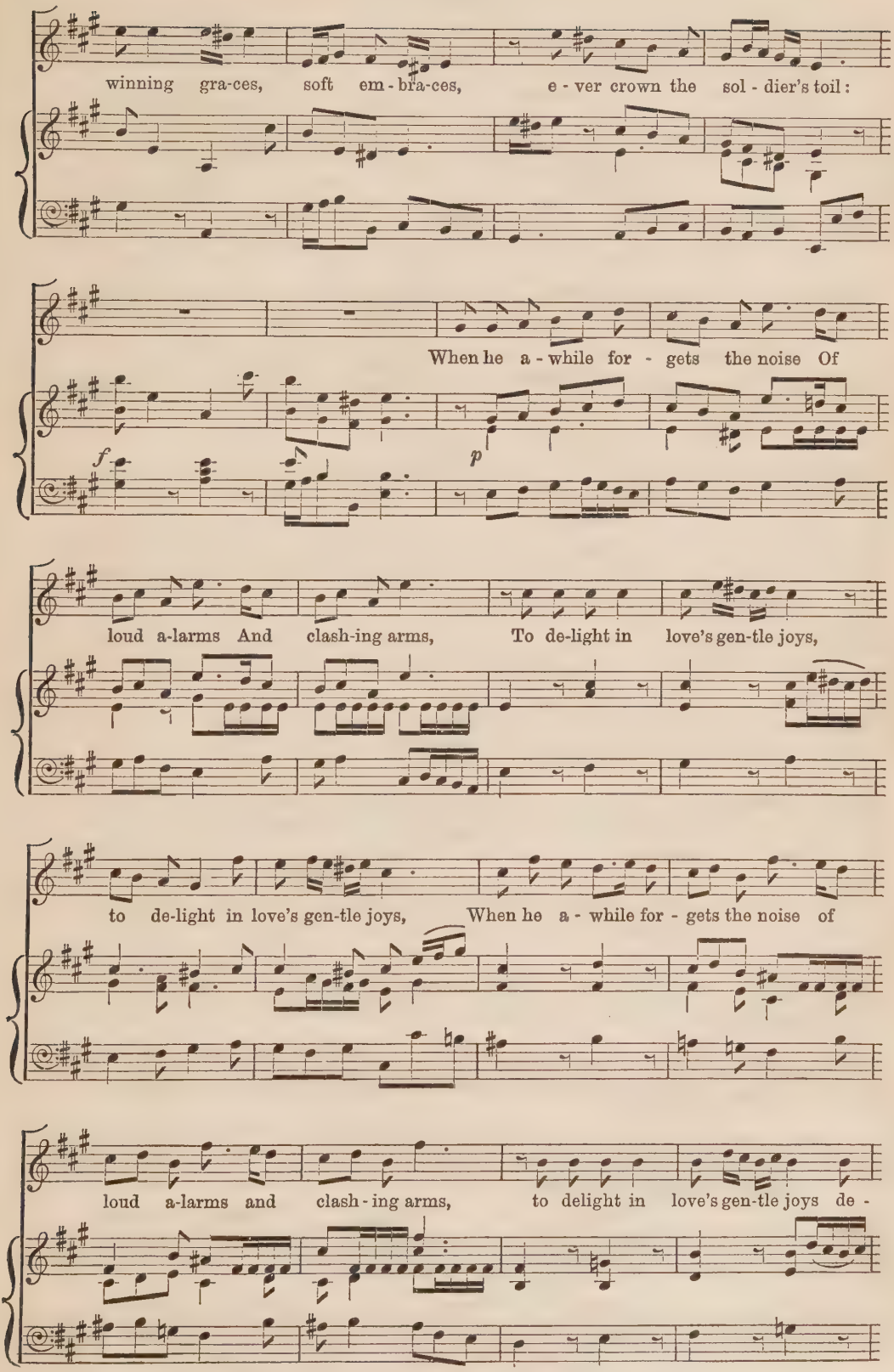
VOICE. PIANO.

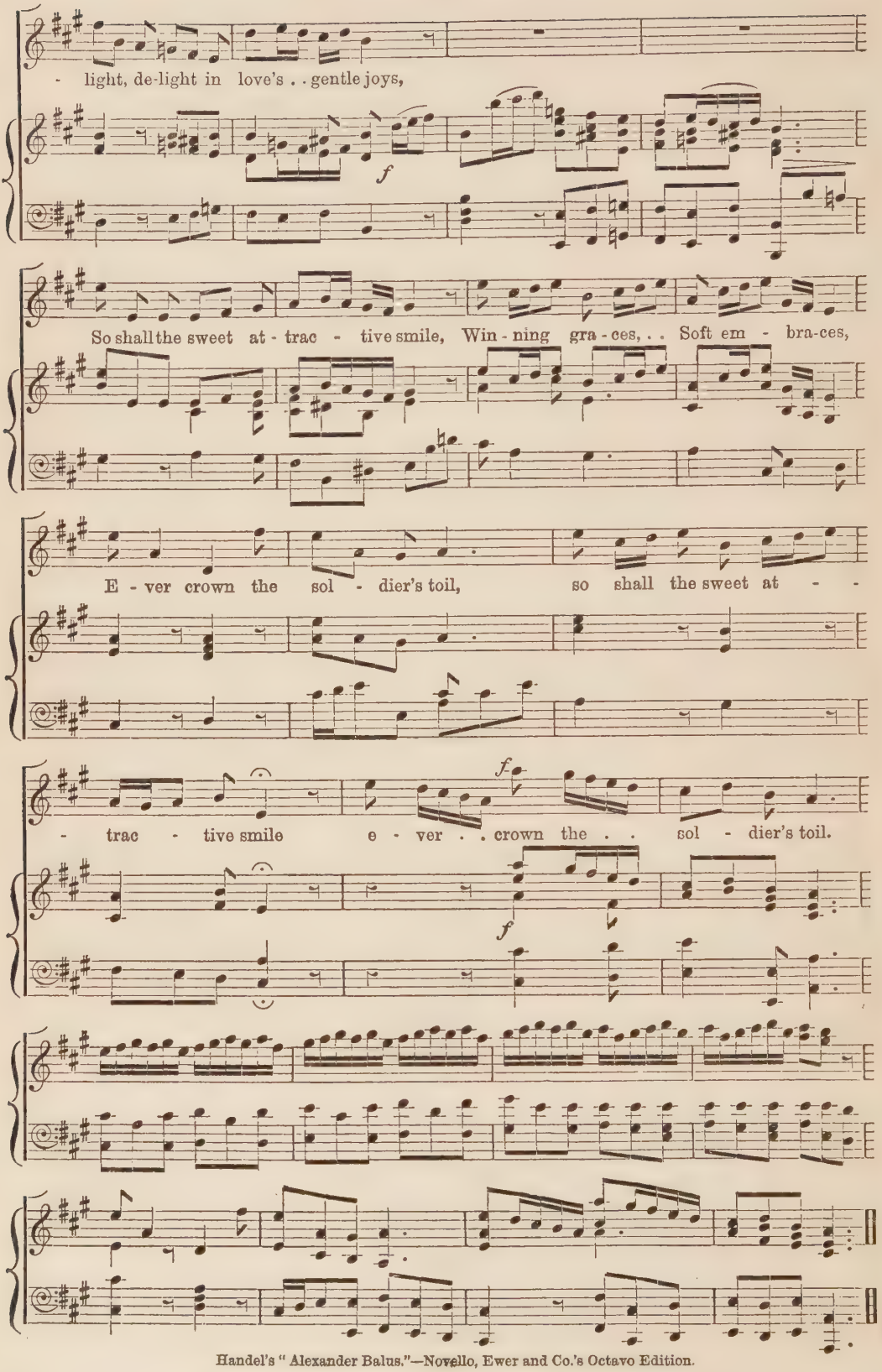
Check not the pleas - ing ac - cents of thy tongue, Nor be a -

- sham'd, fair prin-cess, to de - clare A pass-ion for the brave, 'Tis a re-ward, Be-sides the

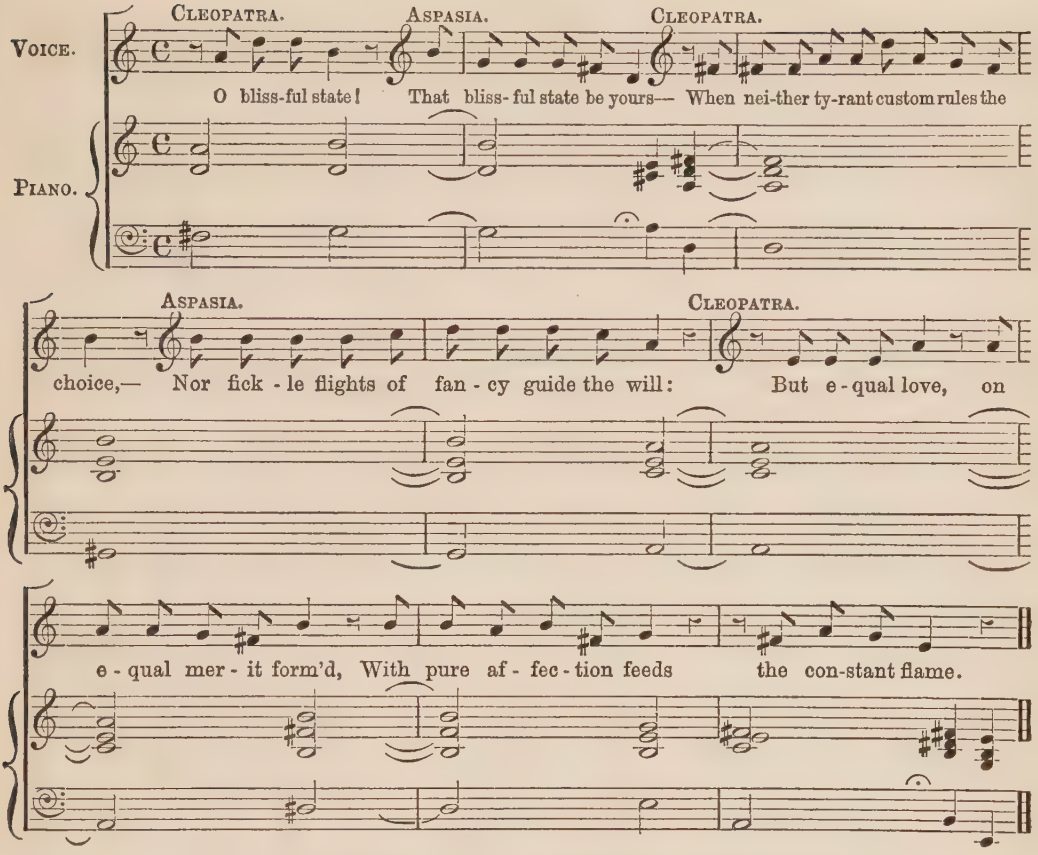
honours of the well-fought field, They just -ly claim, none else deserves the fair.


Allegro.
VOICE.
Allegro.
PIANO.
♪ = 138.
f
ASPASIA.
So shall the sweet at - trac-tive smile, Win-ning gra - ces,
p
Soft em - bra - ces, E-ver crown the sol - dier's toil,
e - ver crown the sol - dier's toil;
f
p
so shall the sweet at - trac - tive smile e - ver crown the sol - dier's toil,
p

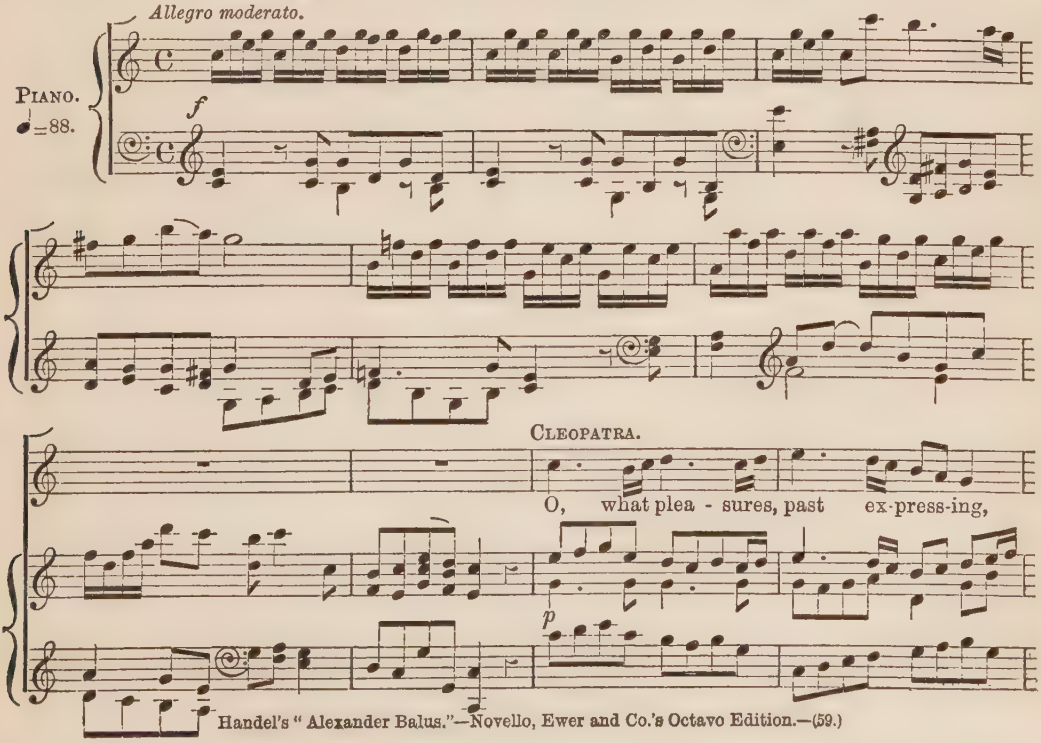

winning gra-ces, soft em-bra-ces, e-ver crown the sol-dier's toil:
When he a-while for-gets the noise Of
f
p
loud a-larms And clash-ing arms, To de-light in love's gen-tle joys,
to de-light in love's gen-tle joys, When he a-while for-gets the noise of
loud a-larms and clash-ing arms, to delight in love's gen-tle joys de-

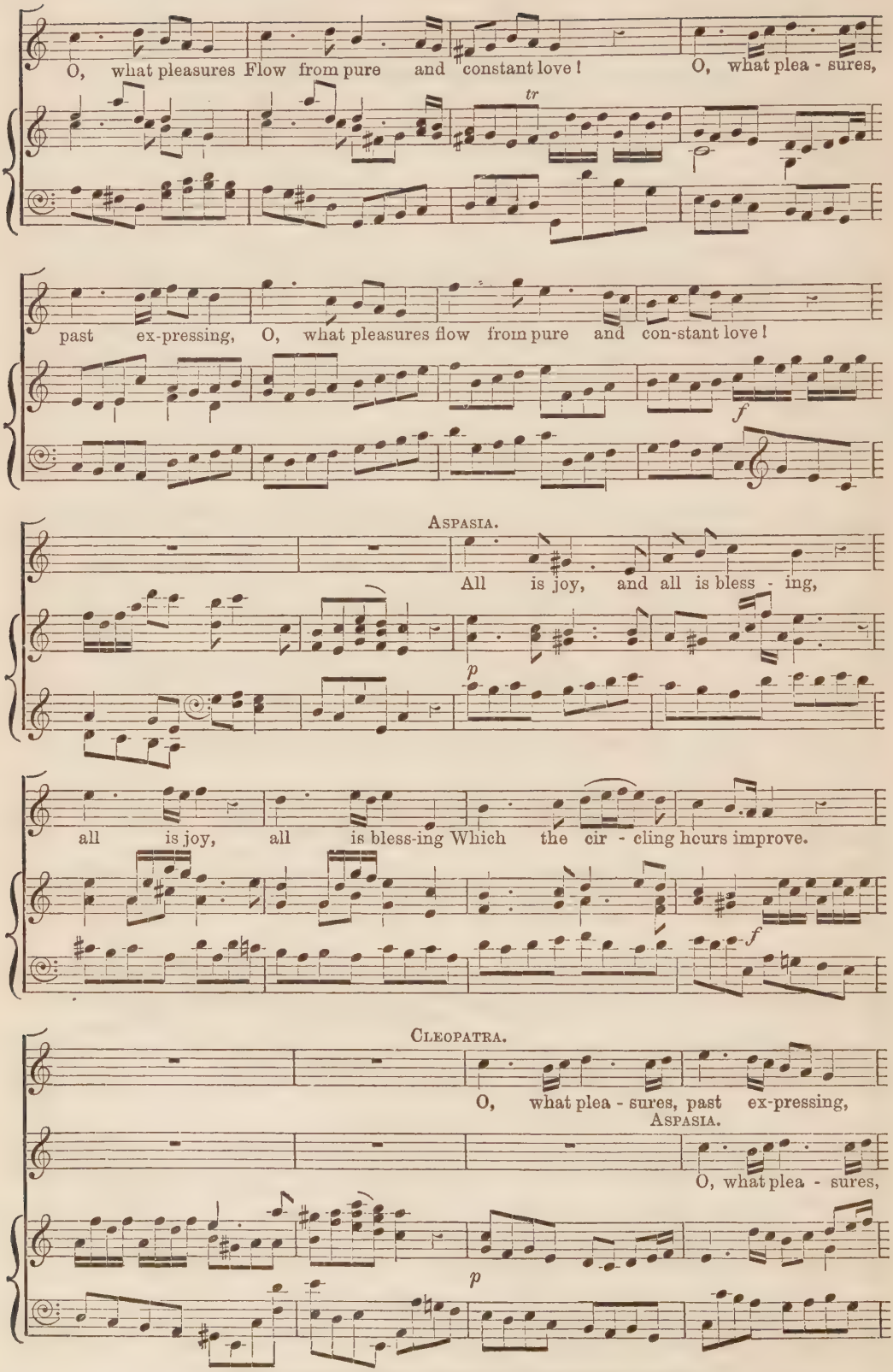

- light, de-light in love's . . gentle joys,
f
So shall the sweet at - trac - tive smile, Win - ning gra - ces, . . Soft em - bra-ces,
E - ver crown the sol - dier's toil, so shall the sweet at - -
f
- trac - tive smile e - ver . . crown the . . sol - dier's toil.
f

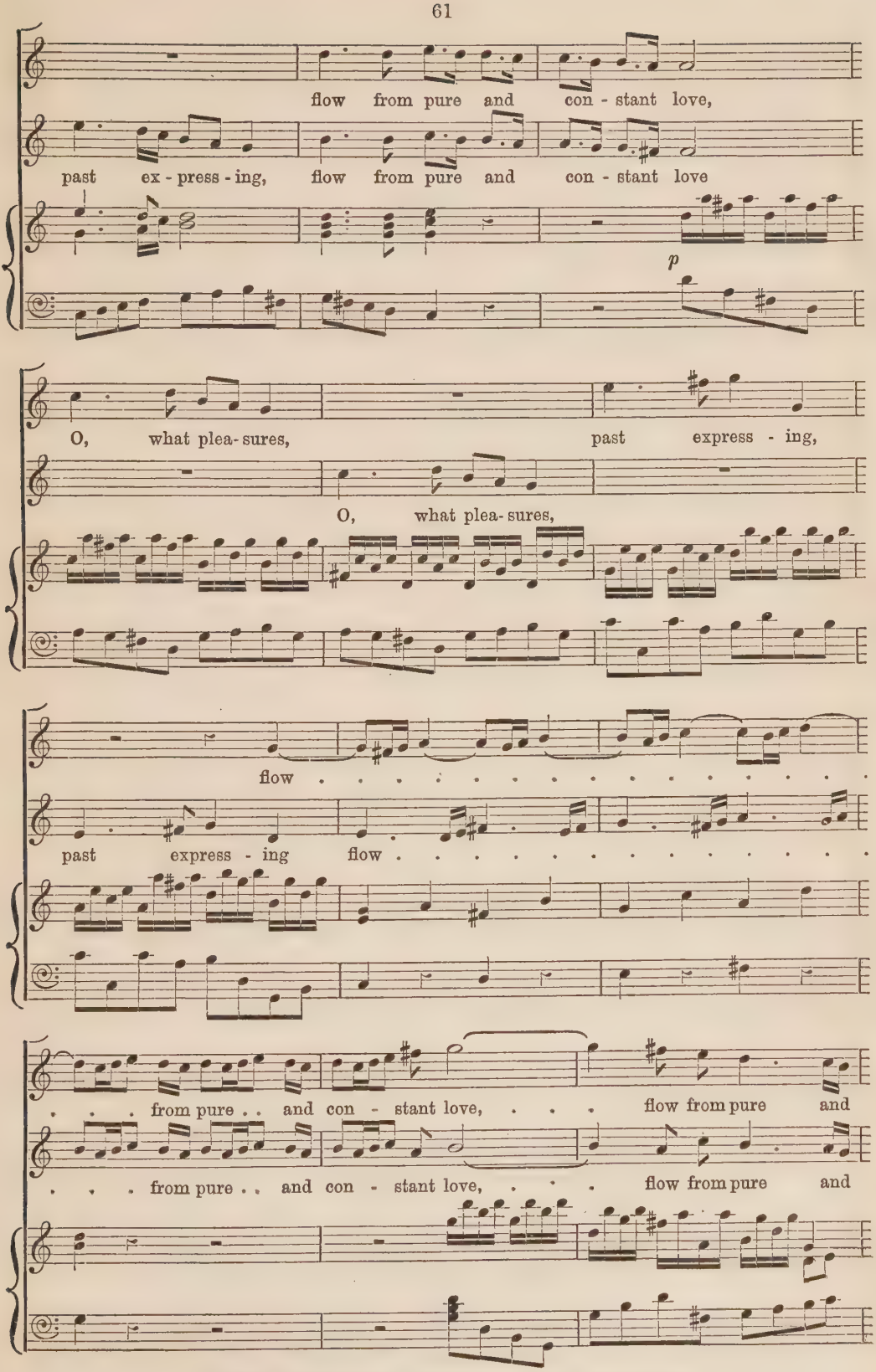
*No.* 19. RECIT.—"O BLISSFUL STATE."

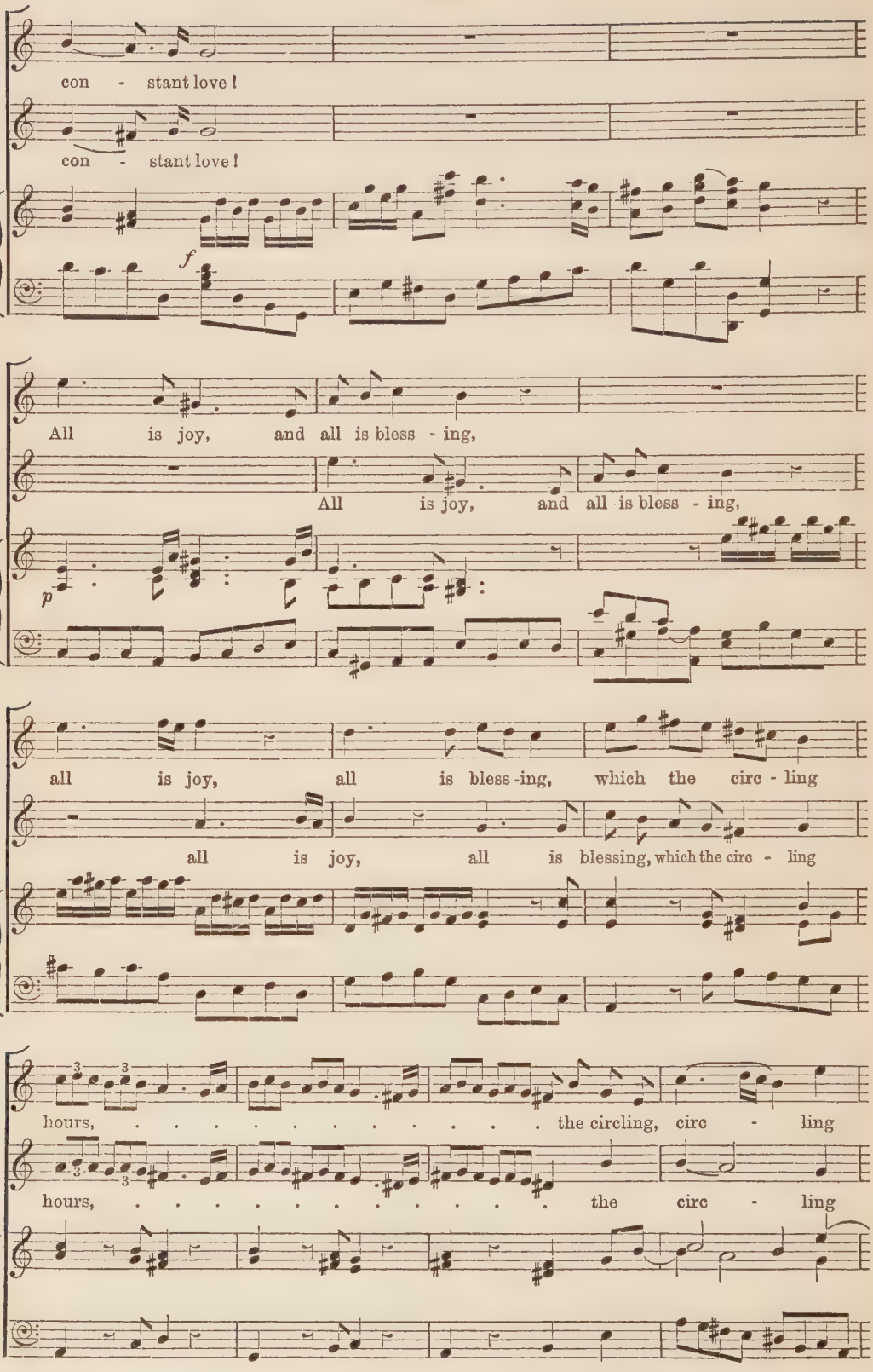


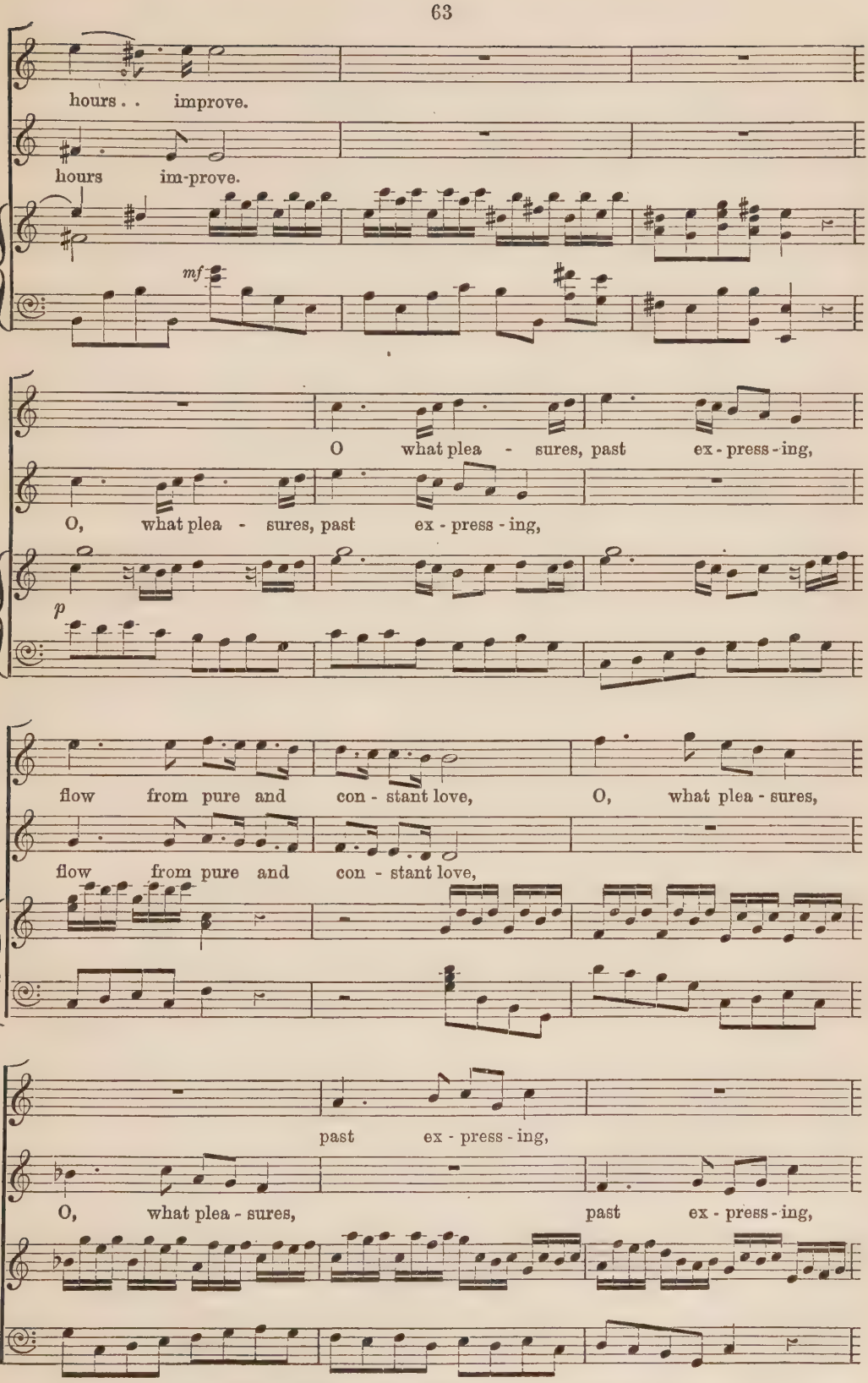

*No.* 20. DUET.—"O, WHAT PLEASURES, PAST EXPRESSING."

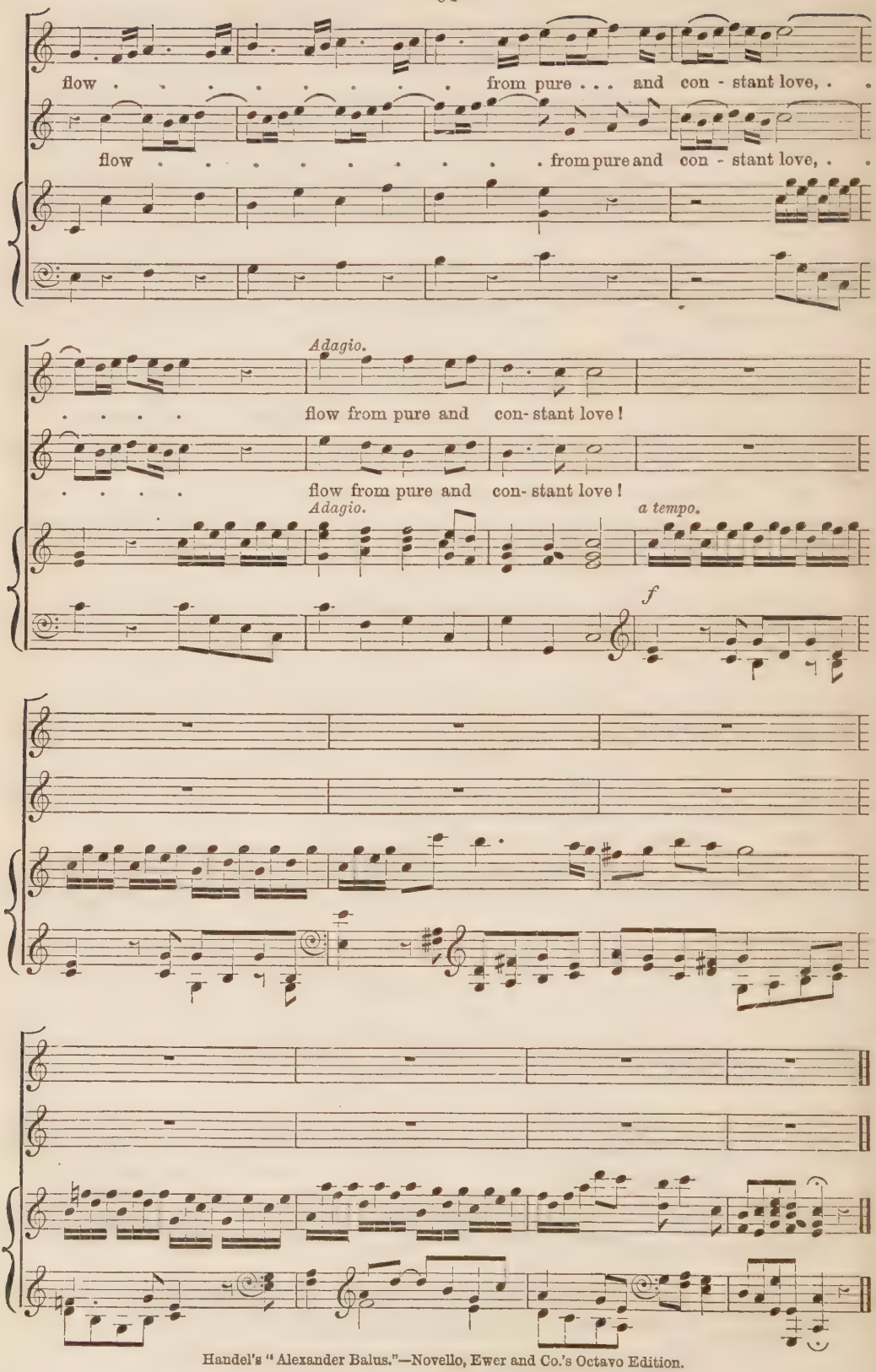



O, what pleasures Flow from pure and constant love! O, what plea - sures,
tr
past ex-pressing, O, what pleasures flow from pure and con-stant love!
f
Aspasia.
All is joy, and all is bless - ing,
p
all is joy, all is bless-ing Which the cir - cling hours improve.
f
Cleopatra.
O, what plea - sures, past ex-pressing,
Aspasia.
O, what plea - sures,
p

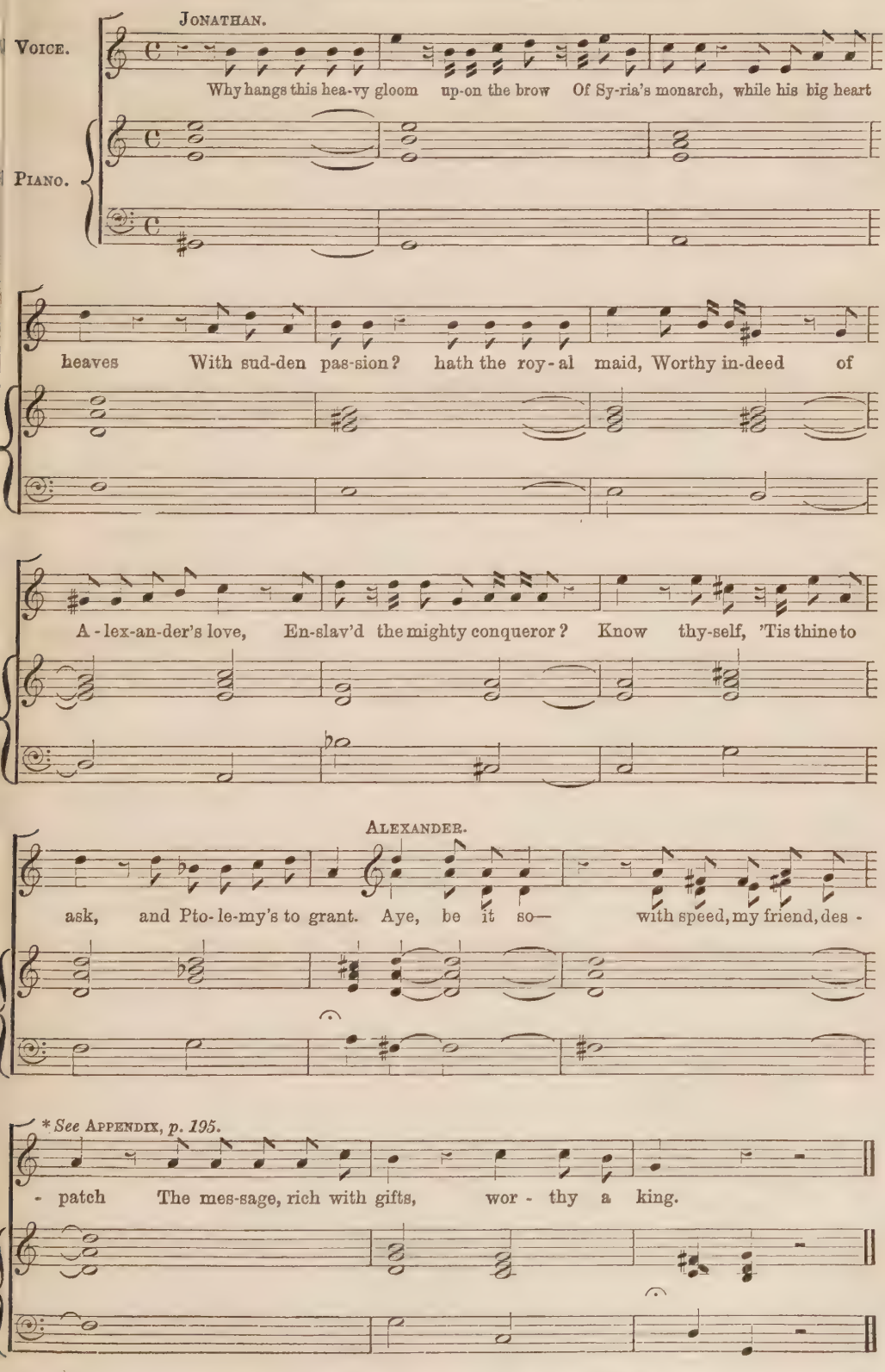

flow from pure and con - stant love,
past ex - press - ing, flow from pure and con - stant love
p
O, what plea - sures, past express - ing,
O, what plea - sures,
flow . . . . . .
past express - ing flow . . . . . .
. . . from pure . . and con - stant love, . . . flow from pure and
. . . from pure . . and con - stant love, . . . flow from pure and


con - stant love!
con - stant love!
f
All is joy, and all is bless - ing,
All is joy, and all is bless - ing,
p
all is joy, all is bless-ing, which the circ - ling
all is joy, all is blessing, which the circ - ling
hours, . . . . . the circling, circ - ling
hours, . . . . . the circ - ling

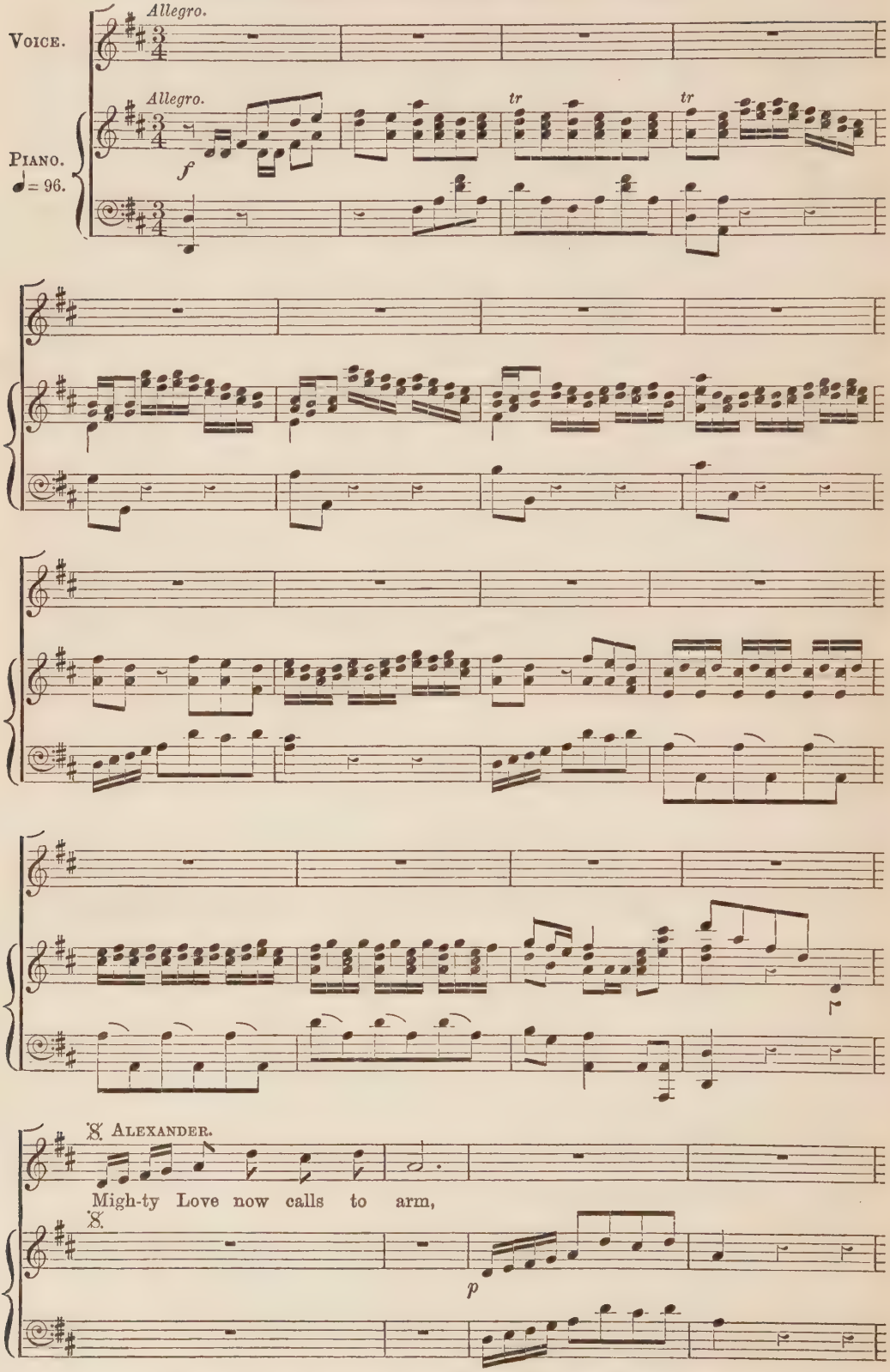

hours . . improve.
hours im-prove.
mf
O what plea - sures, past ex - press - ing,
O, what plea - sures, past ex - press - ing,
p
flow from pure and con - stant love, O, what plea - sures,
flow from pure and con - stant love,
past ex - press - ing,
O, what plea - sures, past ex - press - ing,

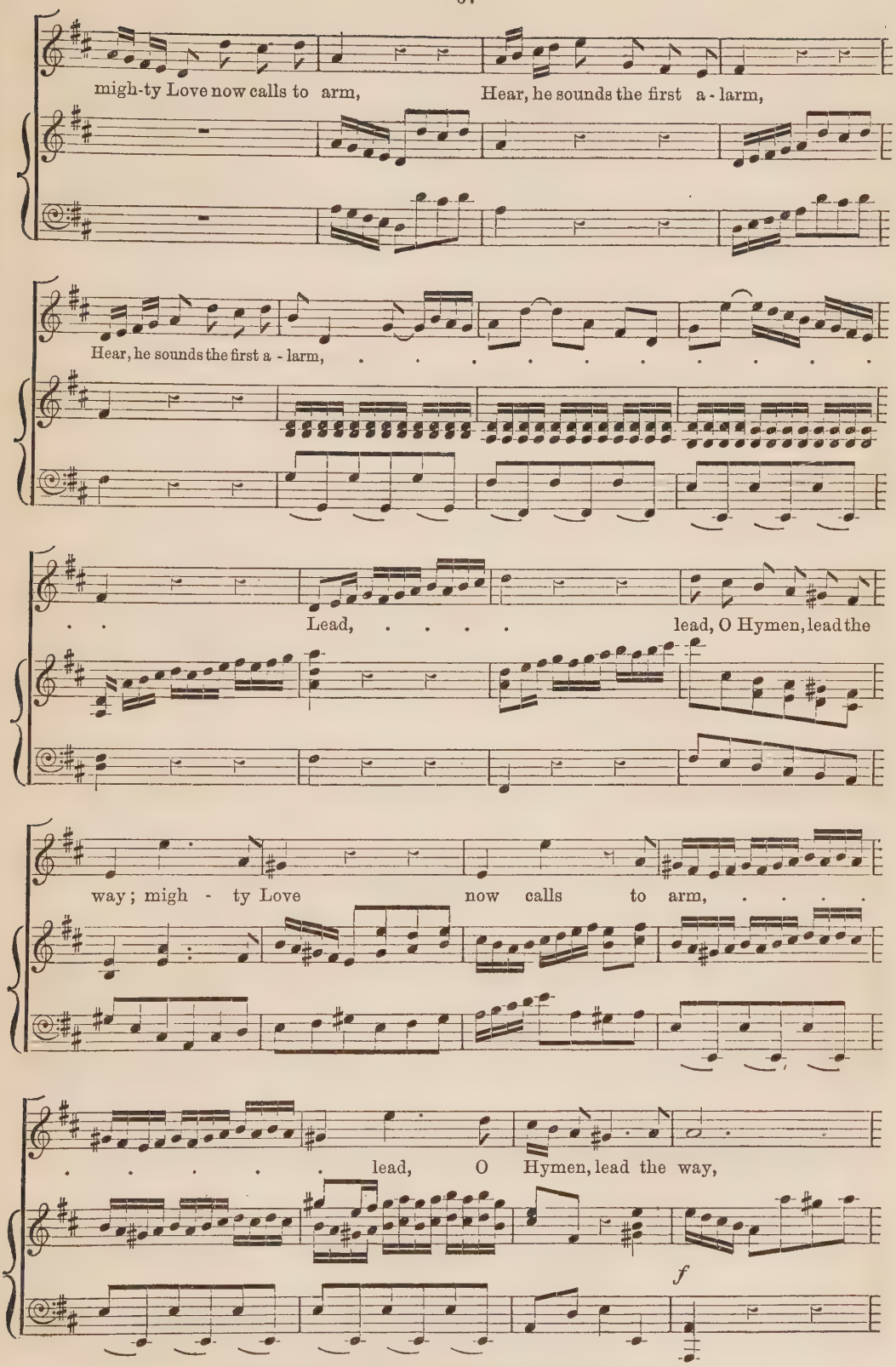

flow . . . . . from pure . . . and con - stant love, . .
flow . . . . . from pure and con - stant love, . .
Adagio.
flow from pure and con- stant love!
flow from pure and con- stant love!
Adagio.
a tempo.
f

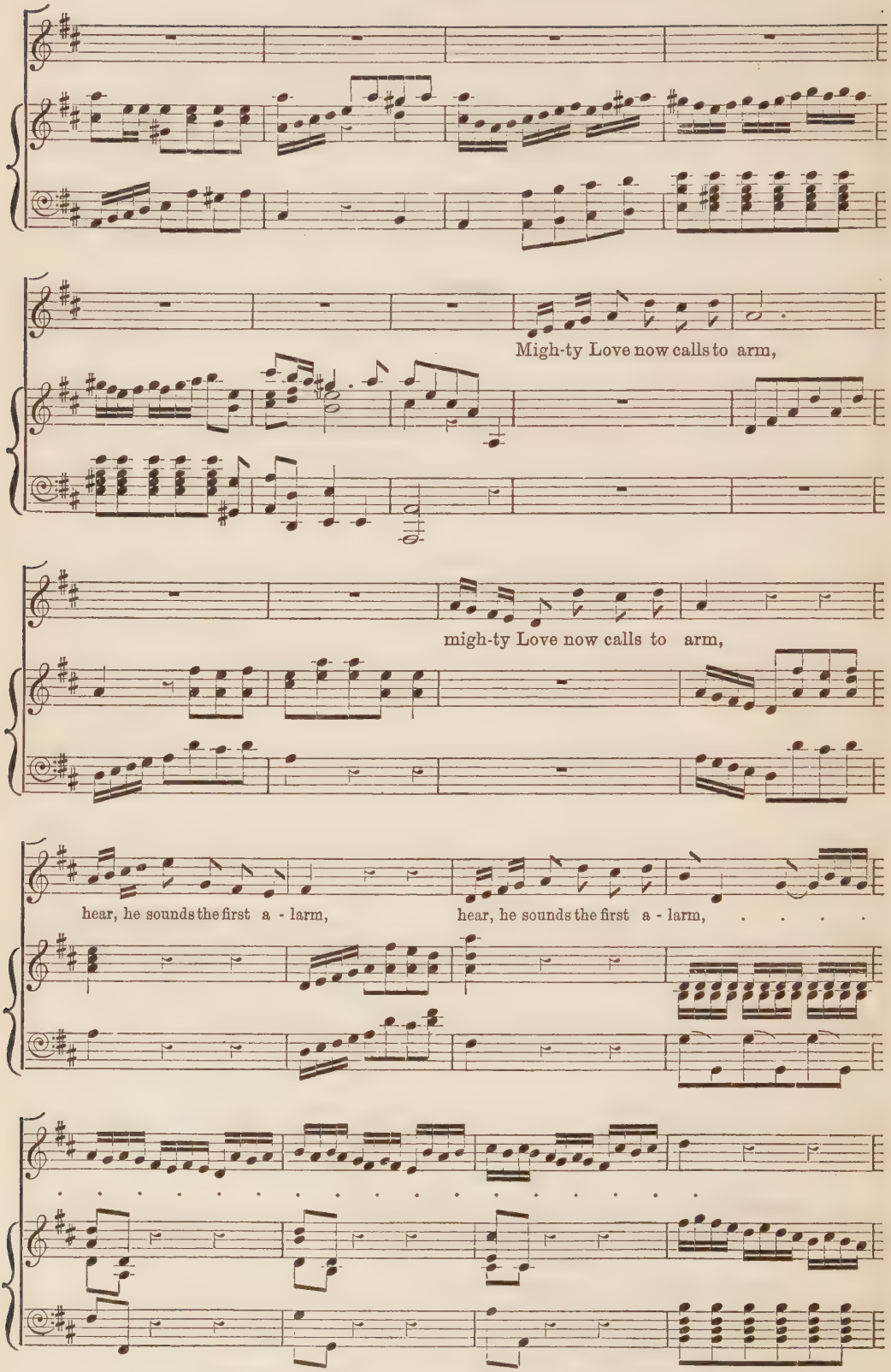
No. 21. RECIT.—"WHY HANGS THIS HEAVY GLOOM."

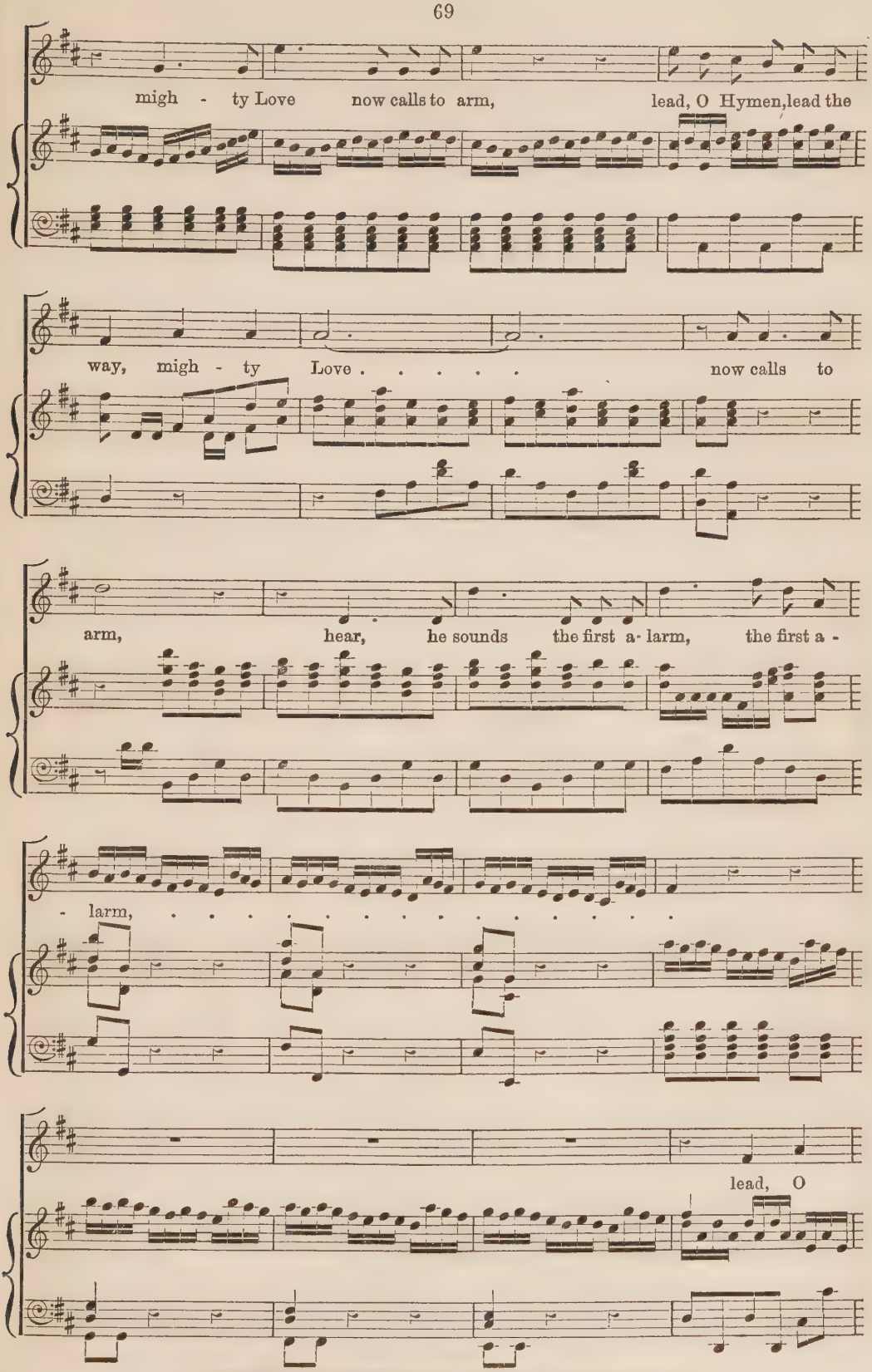


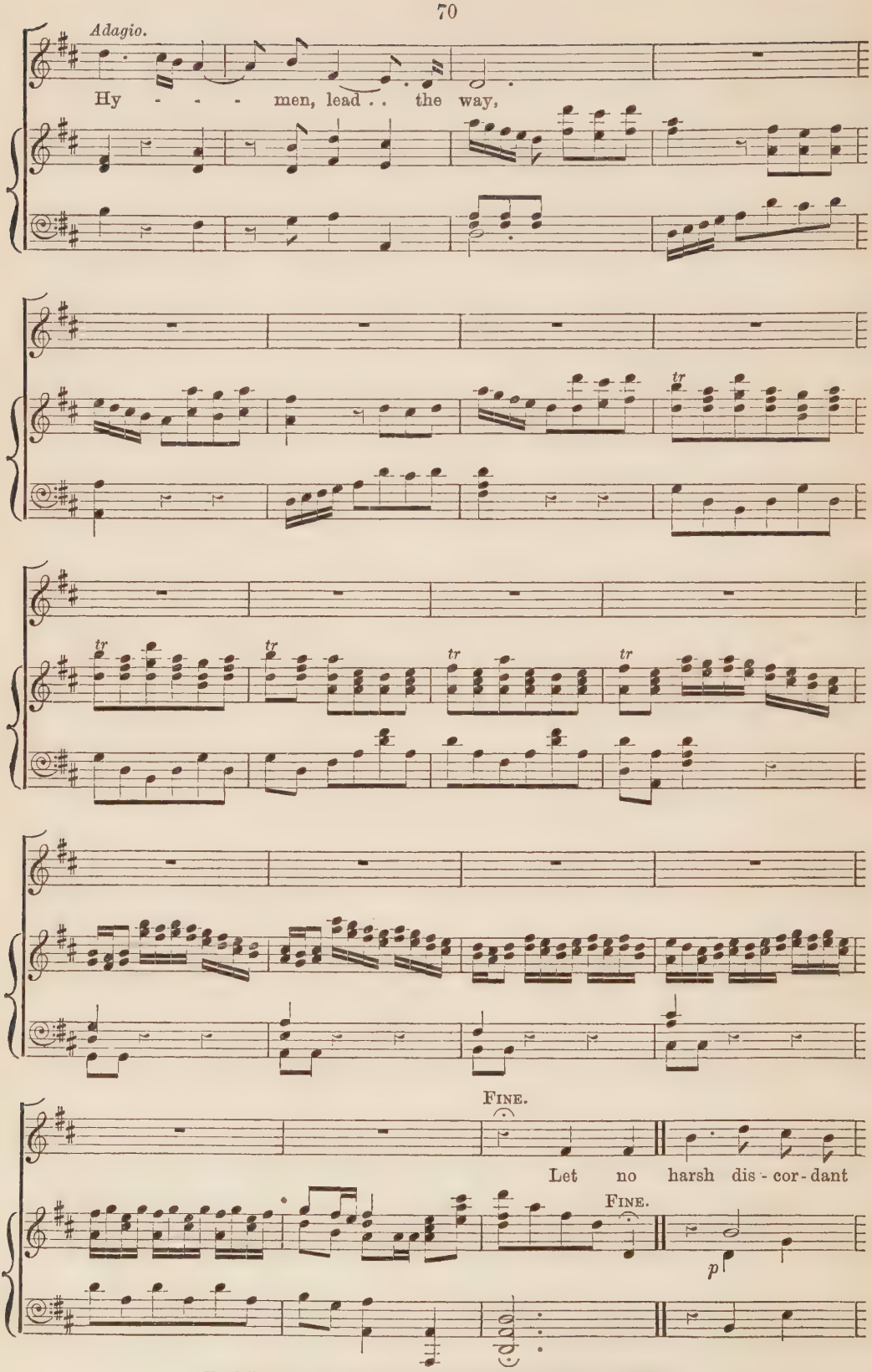
No. 22. AIR.—"MIGHTY LOVE NOW CALLS TO ARM."

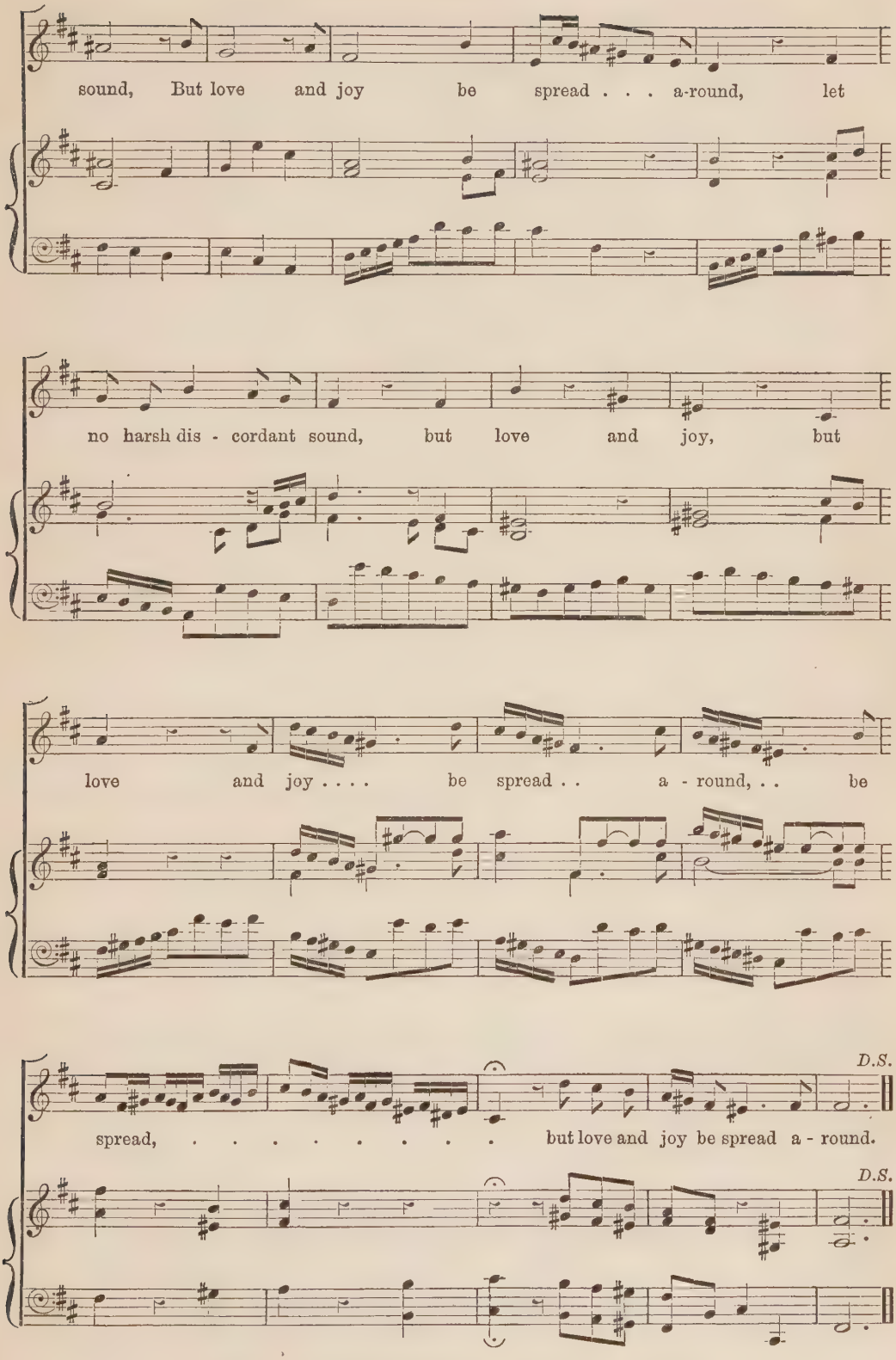



migh-ty Love now calls to arm, Hear, he sounds the first a - larm,
Hear, he sounds the first a - larm,
Lead, lead, O Hymen, lead the
way; migh - ty Love now calls to arm,
lead, O Hymen, lead the way,
f

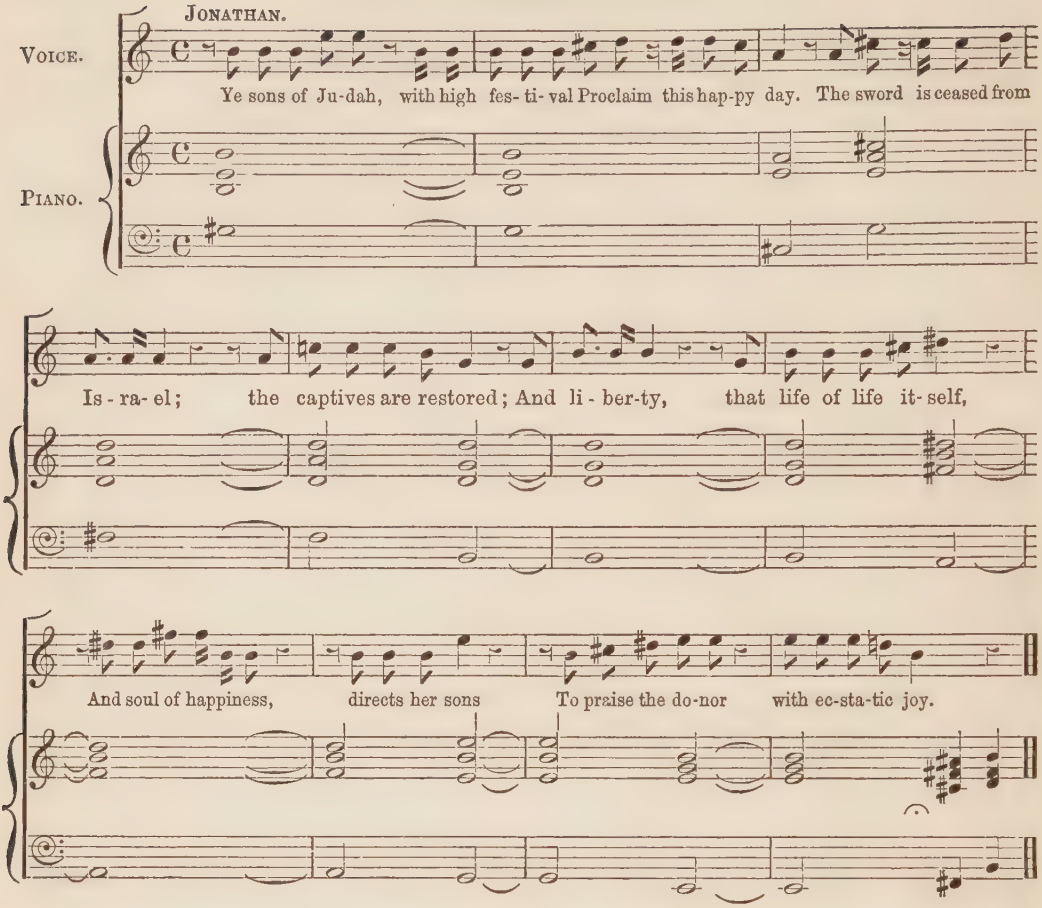

Migh-ty Love now calls to arm,
migh-ty Love now calls to arm,
hear, he sounds the first a - larm,
hear, he sounds the first a - larm,


migh - ty Love now calls to arm, lead, O Hymen, lead the
way, migh - ty Love . . . . . now calls to
arm, hear, he sounds the first a- larm, the first a -
- larm, . . . . . .
lead, O

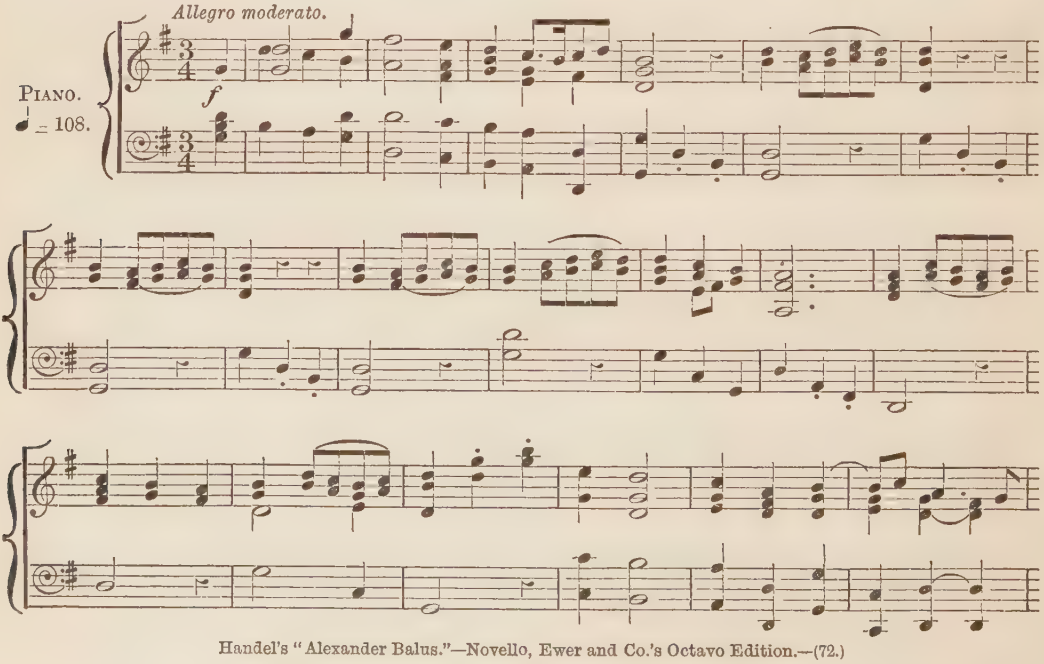

Adagio.
Hy - - - men, lead . . the way,
tr
tr
tr
tr
tr
FINE.
Let no harsh dis - cor - dant
FINE.
p

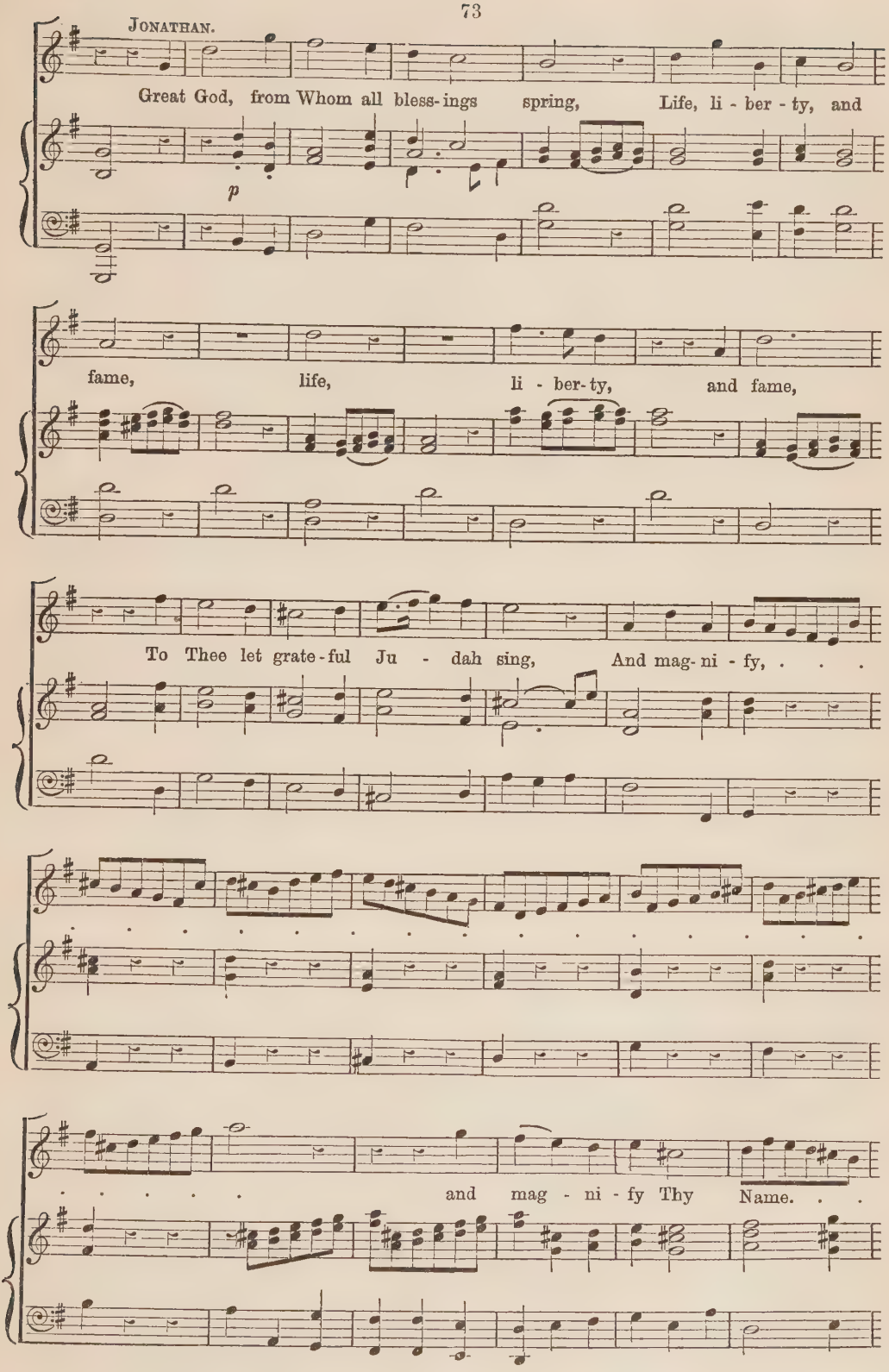

sound, But love and joy be spread . . . a-round, let
no harsh dis - cordant sound, but love and joy, but
love and joy . . . . be spread . . a - round, . . be
D.S.
spread, . . . . . but love and joy be spread a - round.
D.S.

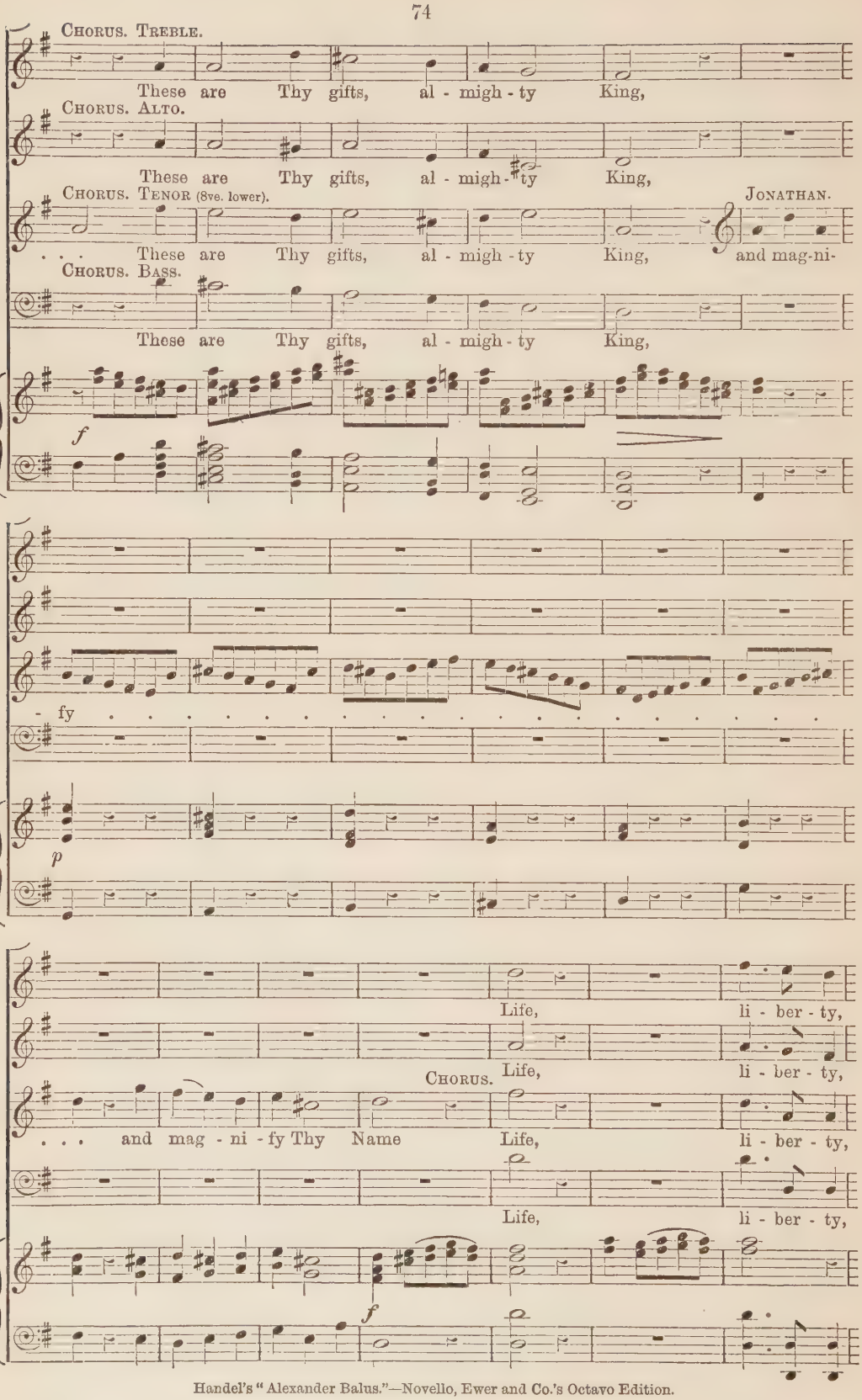
*No.* 23. RECIT.—"YE SONS OF JUDAH."

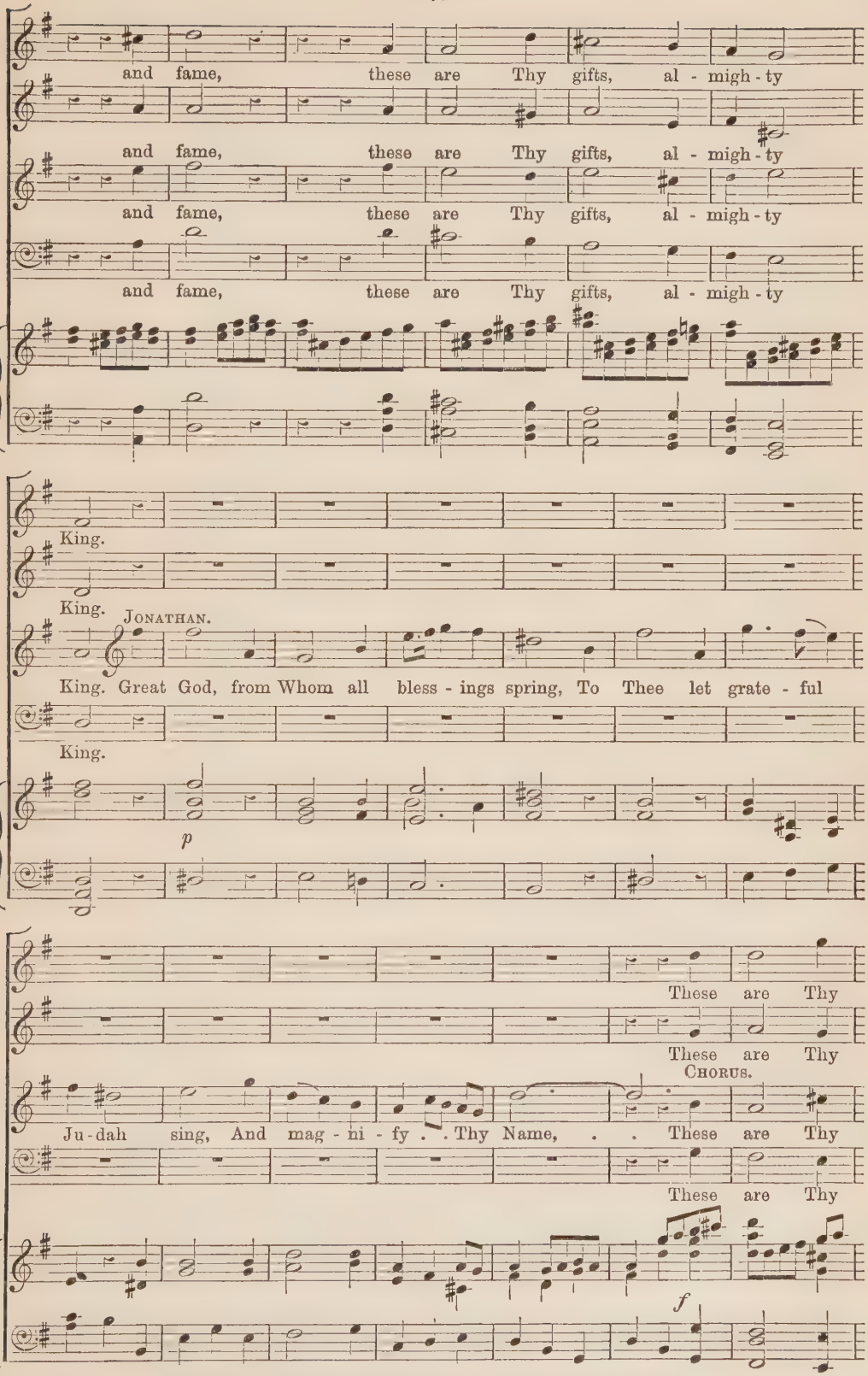


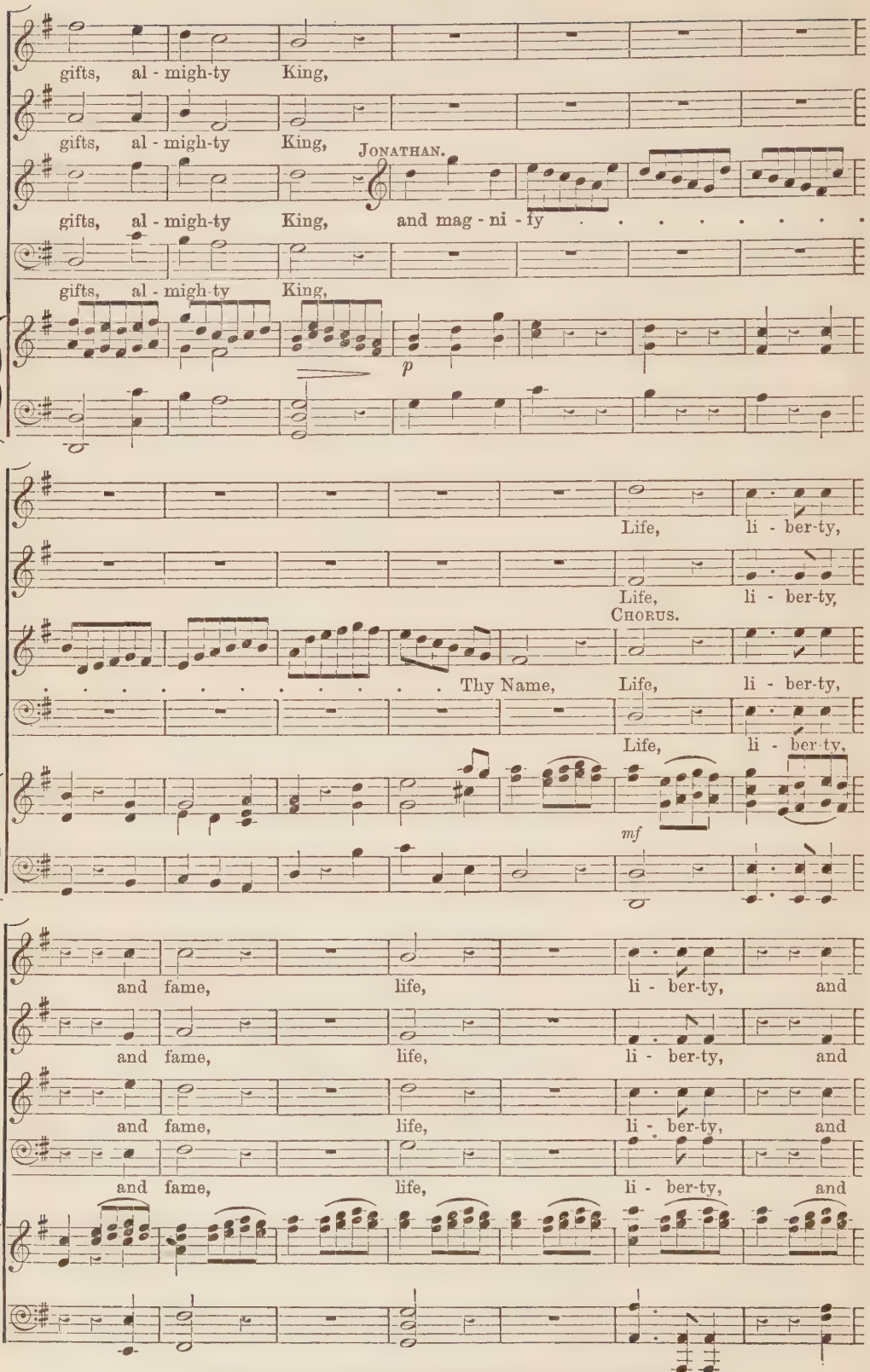

*No.* 24. AIR AND CHORUS.—"GREAT GOD, FROM WHOM ALL BLESSINGS SPRING."

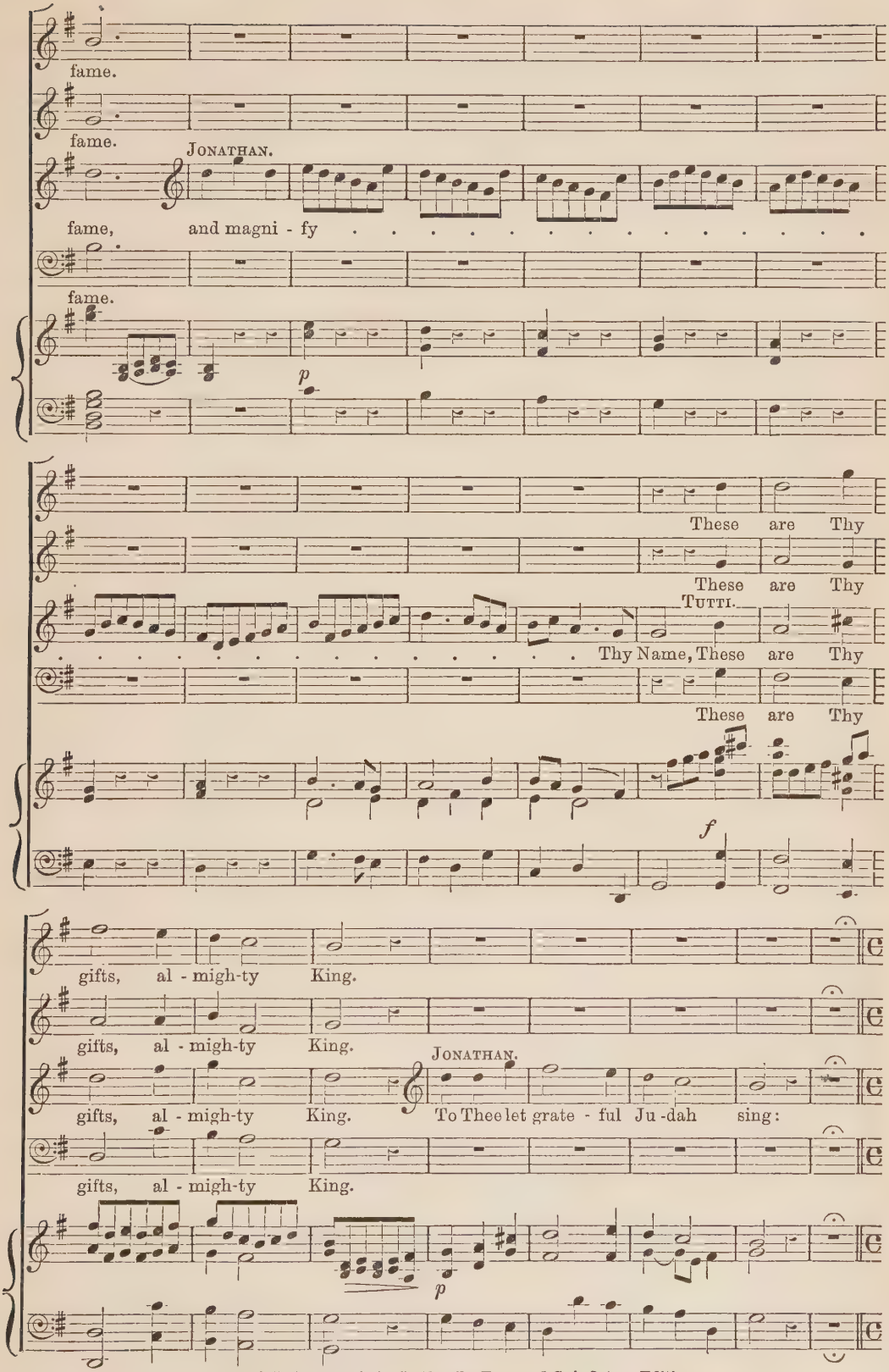


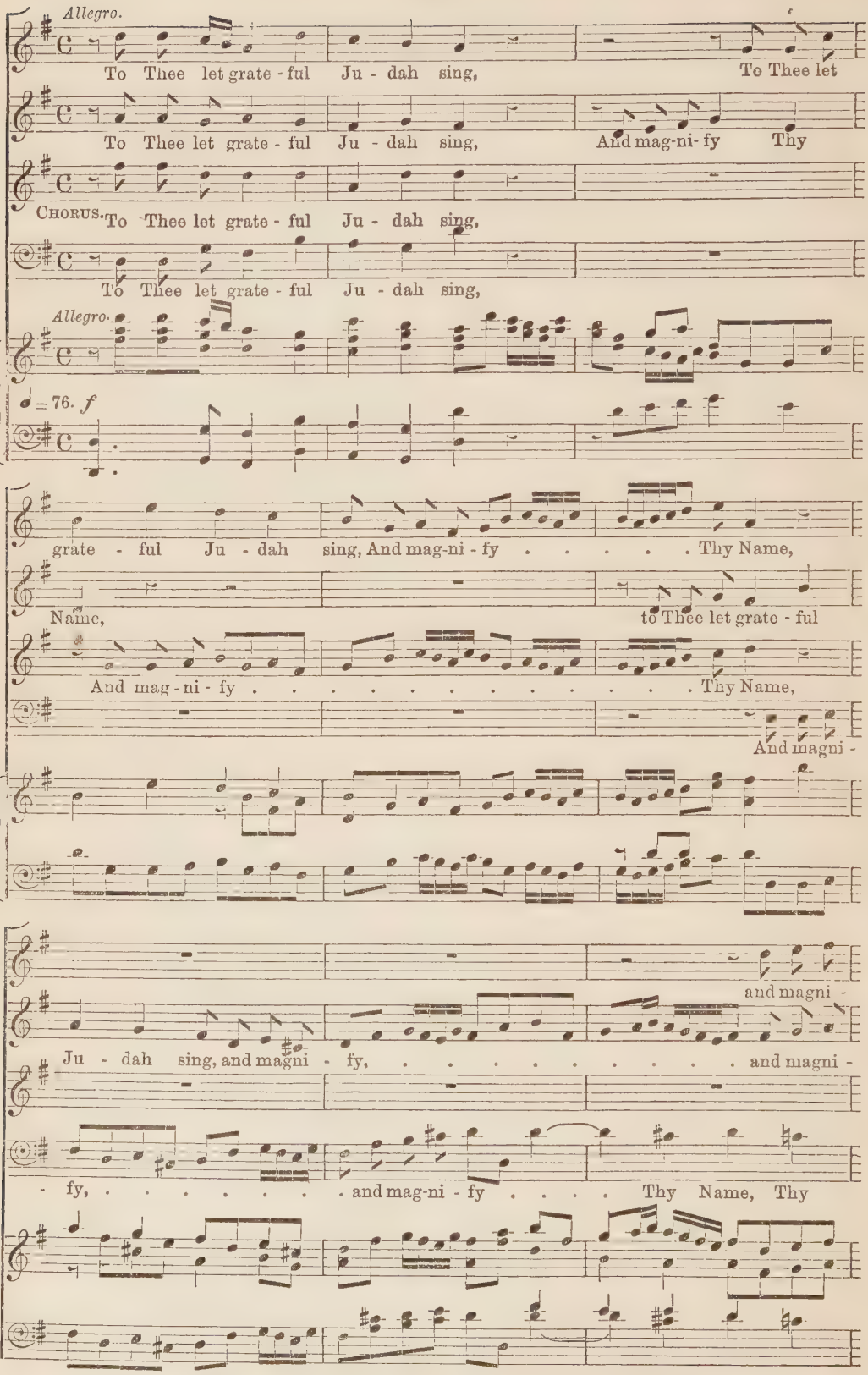

JONATHAN.
Great God, from Whom all bless-ings spring, Life, li - ber - ty, and
p
fame, life, li - ber-ty, and fame,
To Thee let grate-ful Ju - dah sing, And mag-ni - fy, . . .
. . . . . and mag - ni - fy Thy Name. . .

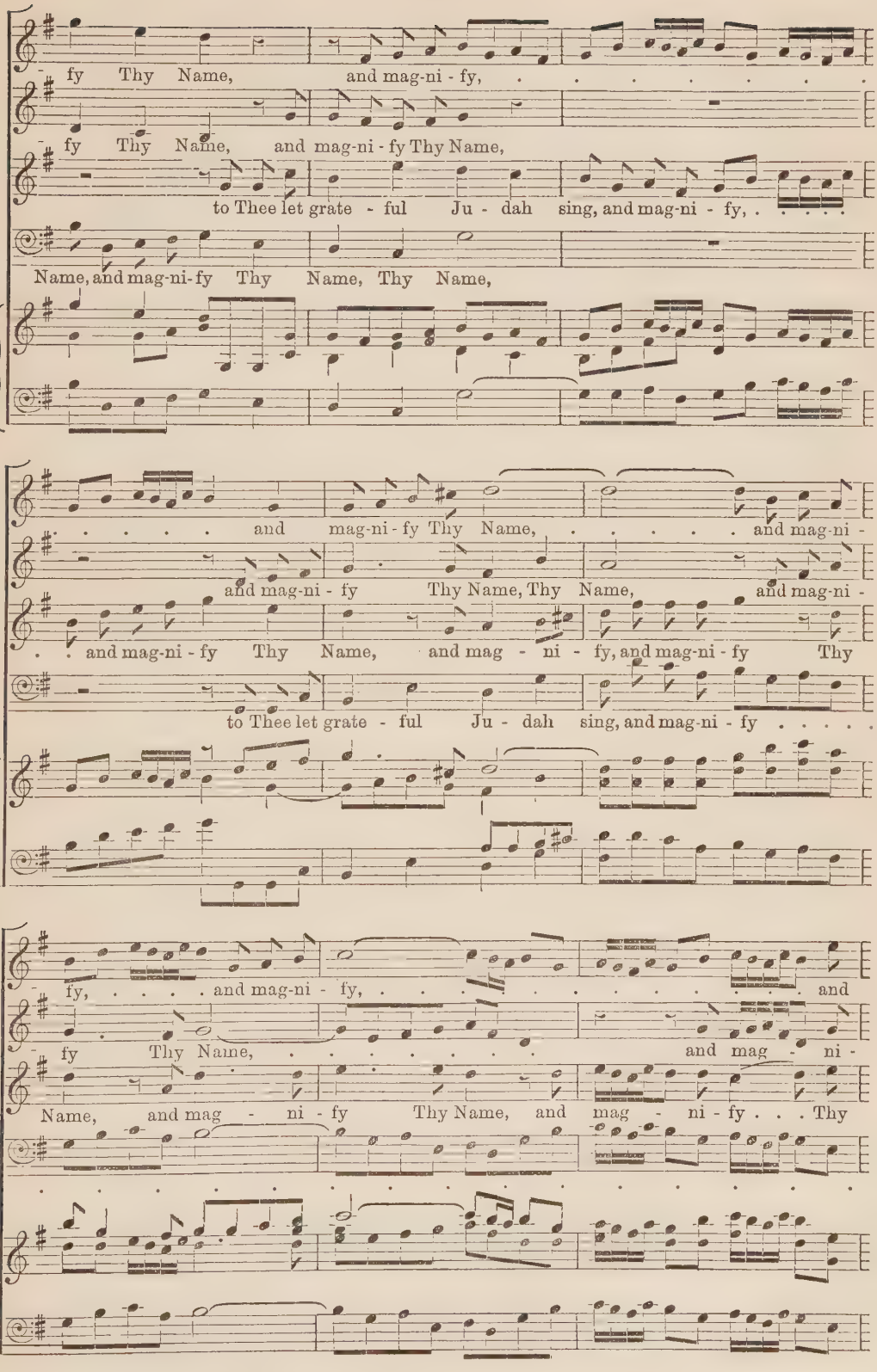

Chorus. Treble.
These are Thy gifts, al - migh - ty King,
Chorus. Alto.
These are Thy gifts, al - migh - ty King,
Chorus. Tenor (8ve. lower).
. . . These are Thy gifts, al - migh - ty King,
Jonathan.
and mag-ni-
Chorus. Bass.
These are Thy gifts, al - migh - ty King,
f
- fy
p
Life, li - ber - ty,
Chorus.
Life, li - ber - ty,
. . . and mag - ni - fy Thy Name
Life, li - ber - ty,
Life, li - ber - ty,
f

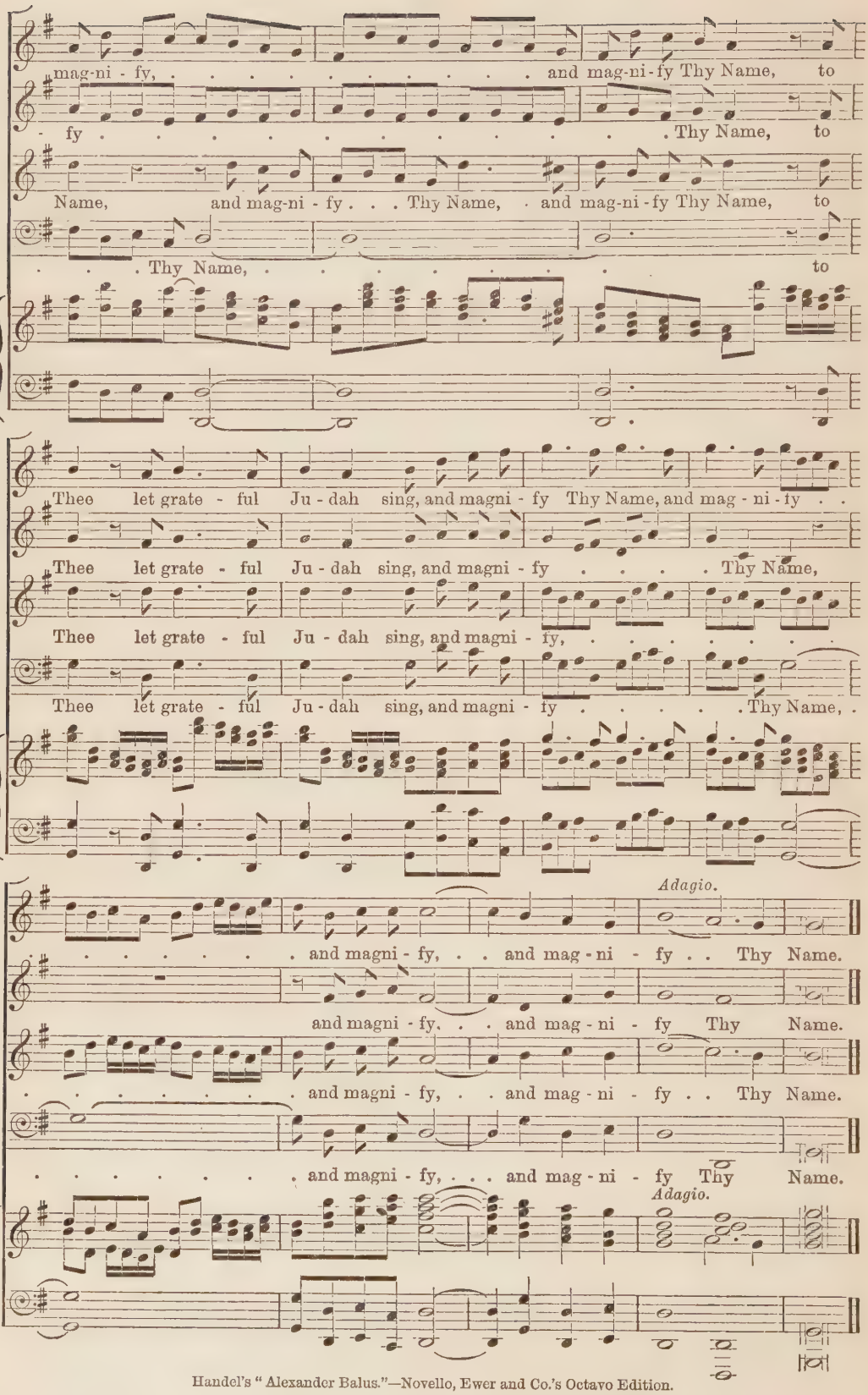

and fame, these are Thy gifts, al - migh - ty
and fame, these are Thy gifts, al - migh - ty
and fame, these are Thy gifts, al - migh - ty
and fame, these are Thy gifts, al - migh - ty
King.
King.
JONATHAN.
King. Great God, from Whom all bless - ings spring, To Thee let grate - ful
King.
p
These are Thy
These are Thy
CHORUS.
Ju - dah sing, And mag - ni - fy . . Thy Name, . . These are Thy
These are Thy
f


gifts, al - migh-ty King,
gifts, al - migh-ty King,
JONATHAN.
gifts, al - migh-ty King, and mag - ni - fy
gifts, al - migh-ty King,
p
Life, li - ber-ty,
Life, li - ber-ty,
CHORUS.
Thy Name, Life, li - ber-ty,
Life, li - ber-ty,
mf
and fame, life, li - ber-ty, and
and fame, life, li - ber-ty, and
and fame, life, li - ber-ty, and
and fame, life, li - ber-ty, and


fame.
fame.
JONATHAN.
fame, and magni - fy
fame.
p
These are Thy
These are Thy
TUTTI.
Thy Name, These are Thy
These are Thy
f
gifts, al - migh-ty King.
gifts, al - migh-ty King.
JONATHAN.
gifts, al - migh-ty King.
To Thee let grate - ful Ju - dah sing:
gifts, al - migh-ty King.
p

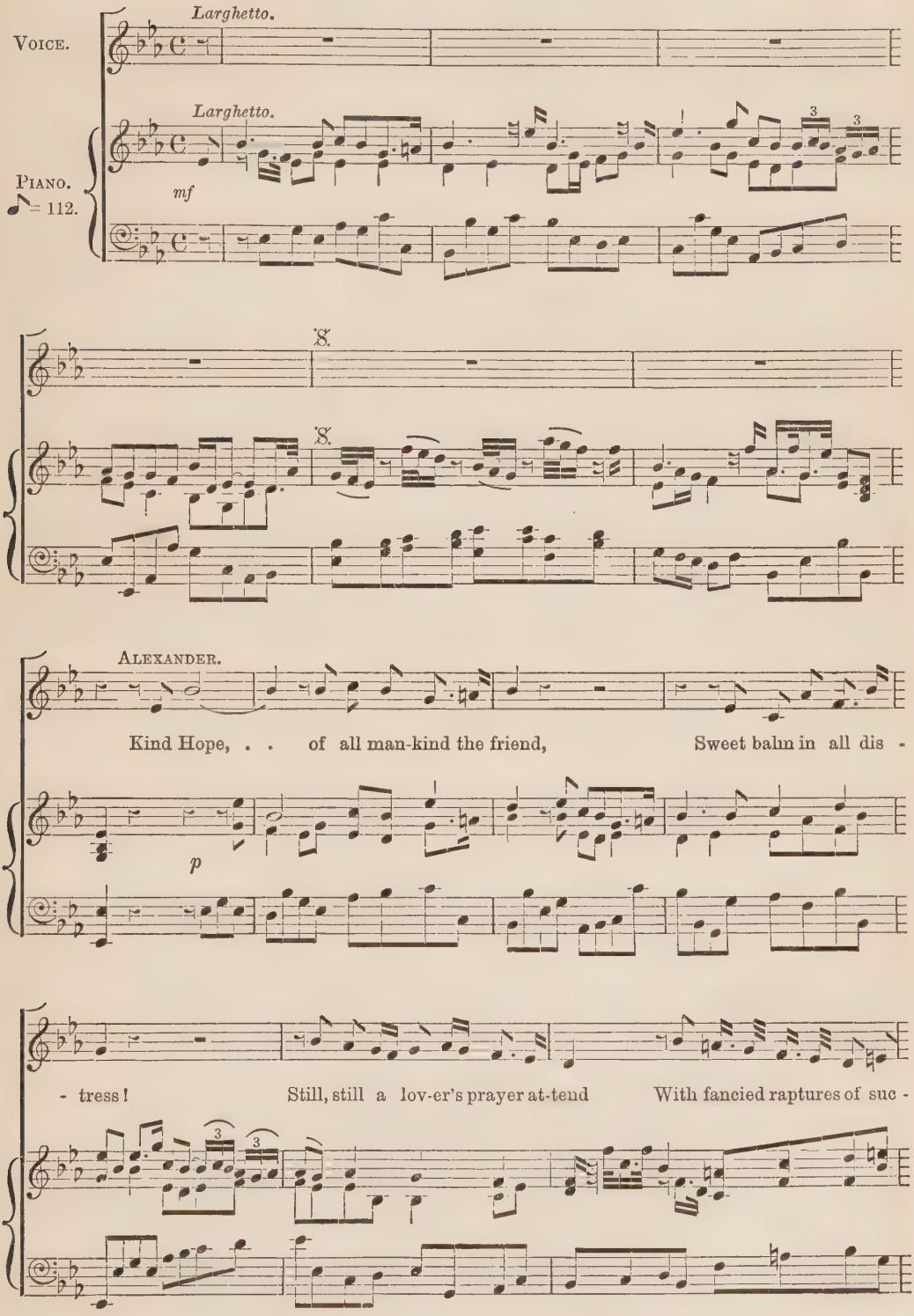

Allegro.
To Thee let grate - ful Ju - dah sing,
To Thee let
To Thee let grate - ful Ju - dah sing,
And mag-ni-fy Thy
Chorus. To Thee let grate - ful Ju - dah sing,
To Thee let grate - ful Ju - dah sing,
Allegro.
♩ = 76. f
grate - ful Ju - dah sing, And mag-ni - fy . . . . . Thy Name,
Name,
to Thee let grate - ful
And mag - ni - fy . . . . . Thy Name,
And magni -
and magni -
Ju - dah sing, and magni - fy, . . . . . and magni -
- fy, . . . . . and mag-ni - fy . . . . Thy Name, Thy

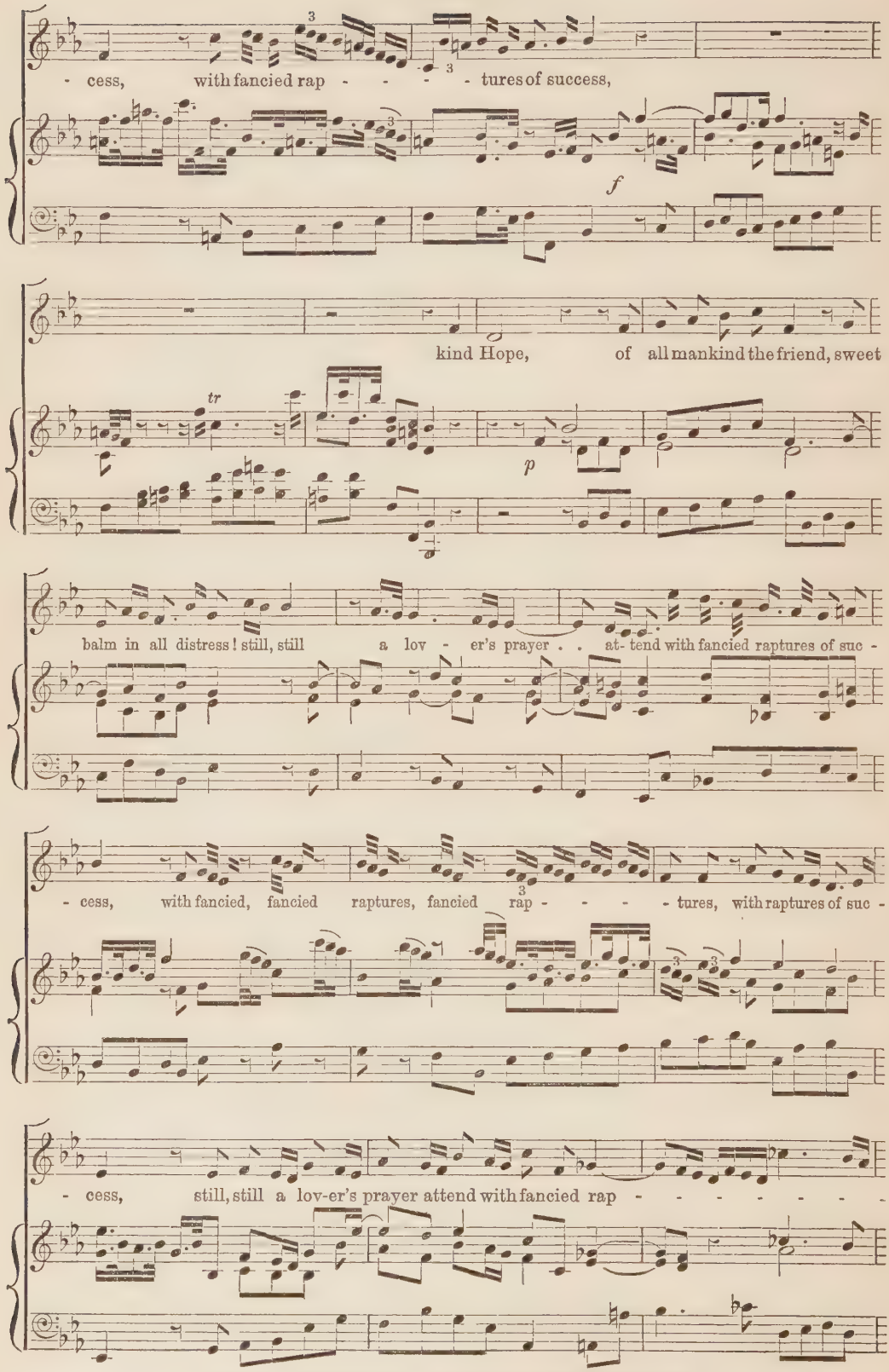

fy Thy Name, and mag-ni - fy,
fy Thy Name, and mag-ni - fy Thy Name,
to Thee let grate - ful Ju - dah sing, and mag-ni - fy,
Name, and mag-ni-fy Thy Name, Thy Name,
and mag-ni - fy Thy Name,
and mag-ni - fy Thy Name, Thy Name,
and mag-ni - fy Thy Name, and mag - ni - fy, and mag-ni - fy Thy
to Thee let grate - ful Ju - dah sing, and mag-ni - fy
fy, and mag-ni - fy,
fy Thy Name,
Name, and mag - ni - fy Thy Name, and mag - ni - fy Thy

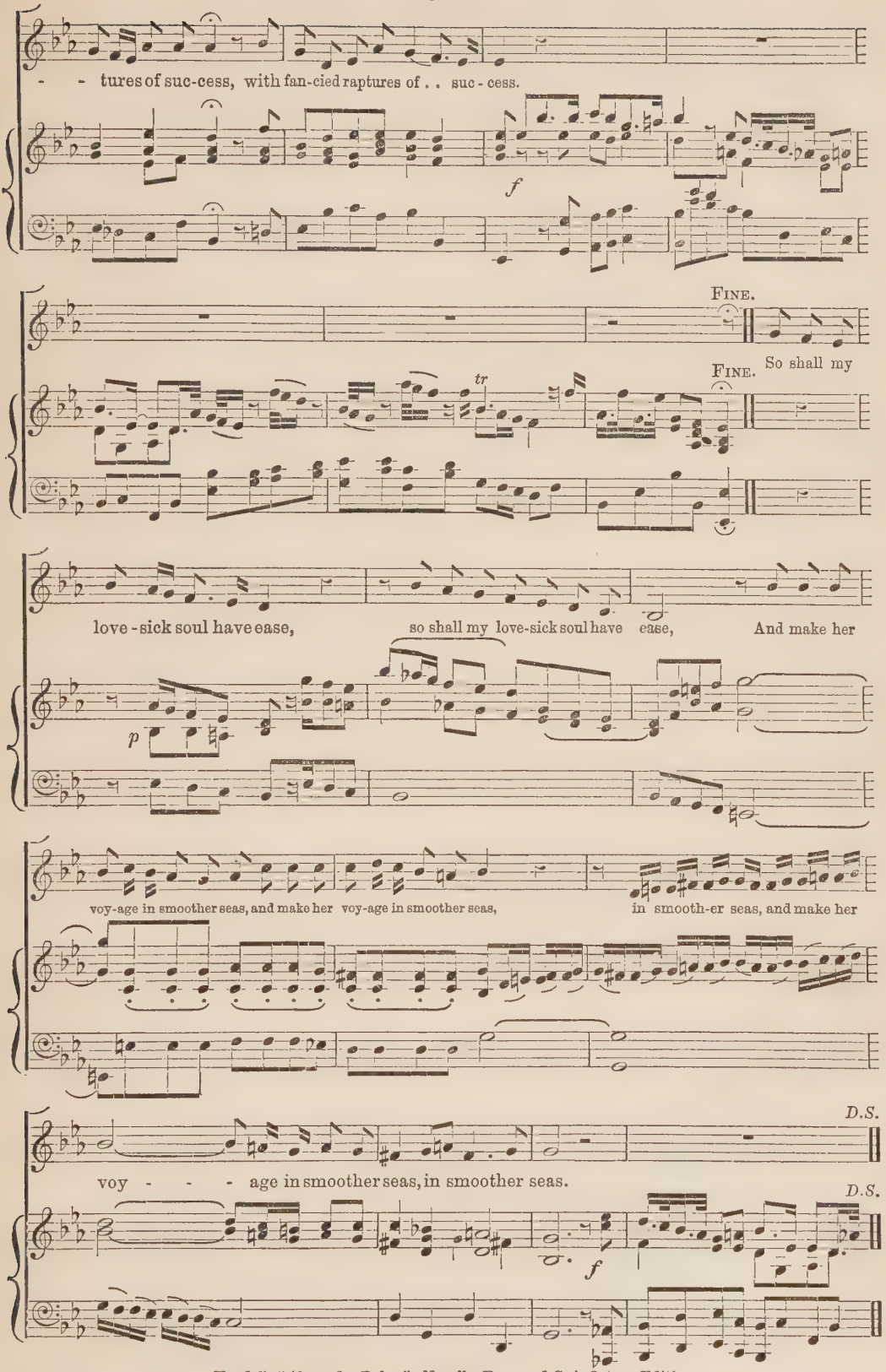

mag-ni - fy, . . . . . and mag-ni-fy Thy Name, to
- fy . . . . . Thy Name, to
Name, and mag-ni - fy . . . Thy Name, and mag-ni-fy Thy Name, to
. . . Thy Name, . . . . . to
Thee let grate - ful Ju - dah sing, and magni - fy Thy Name, and mag - ni - fy . .
Thee let grate - ful Ju - dah sing, and magni - fy . . . . Thy Name,
Thee let grate - ful Ju - dah sing, and magni - fy, . . . . . .
Thee let grate - ful Ju - dah sing, and magni - fy . . . . . Thy Name, .
Adagio.
. . . . . and magni - fy, . . and mag - ni - fy . . Thy Name.
and magni - fy. . . and mag - ni - fy Thy Name.
. . . . . and magni - fy, . . and mag - ni - fy . . Thy Name.
. . . . . and magni - fy, . . . and mag - ni - fy Thy Name.
Adagio.

# ACT II.

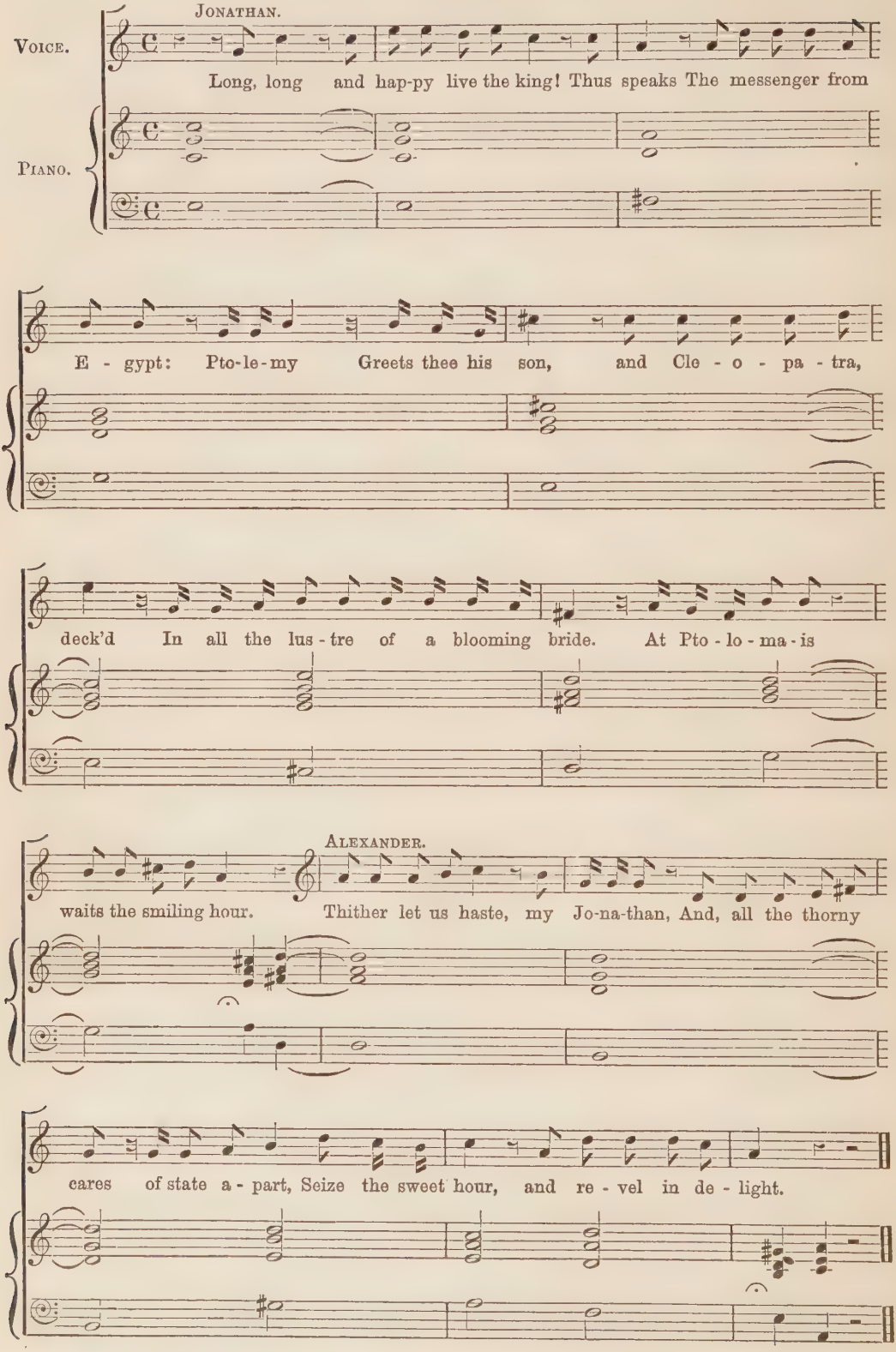
*No.* 25. AIR.—"KIND HOPE, OF ALL MANKIND THE FRIEND."



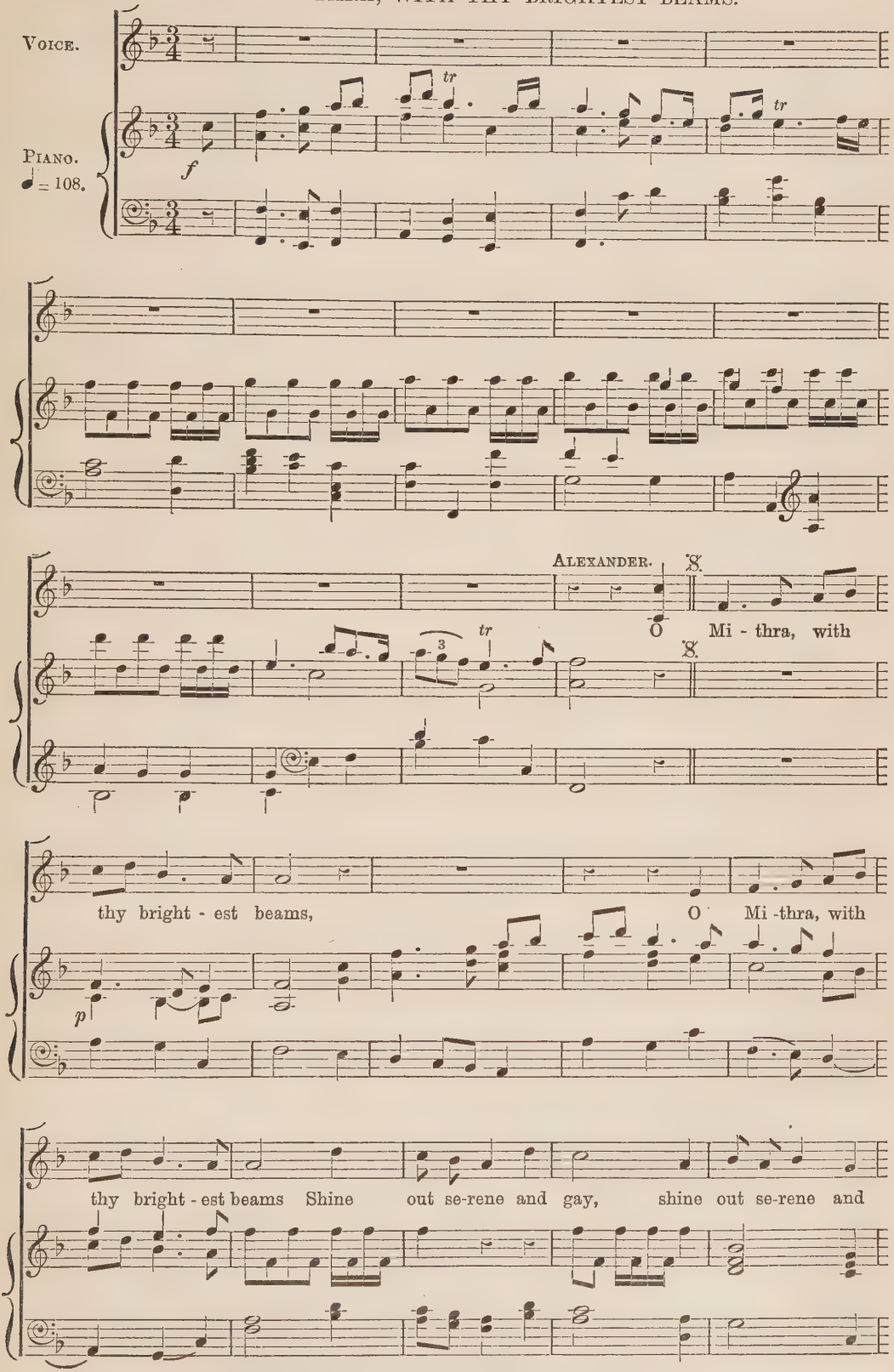

- cess, with fancied rap - - - - tures of success,
f
kind Hope, of all mankind the friend, sweet
tr
p
balm in all distress! still, still a lov - er's prayer . . at- tend with fancied raptures of suc -
- cess, with fancied, fancied raptures, fancied rap - - - - tures, with raptures of suc -
- cess, still, still a lov-er's prayer attend with fancied rap - - - - - - - -

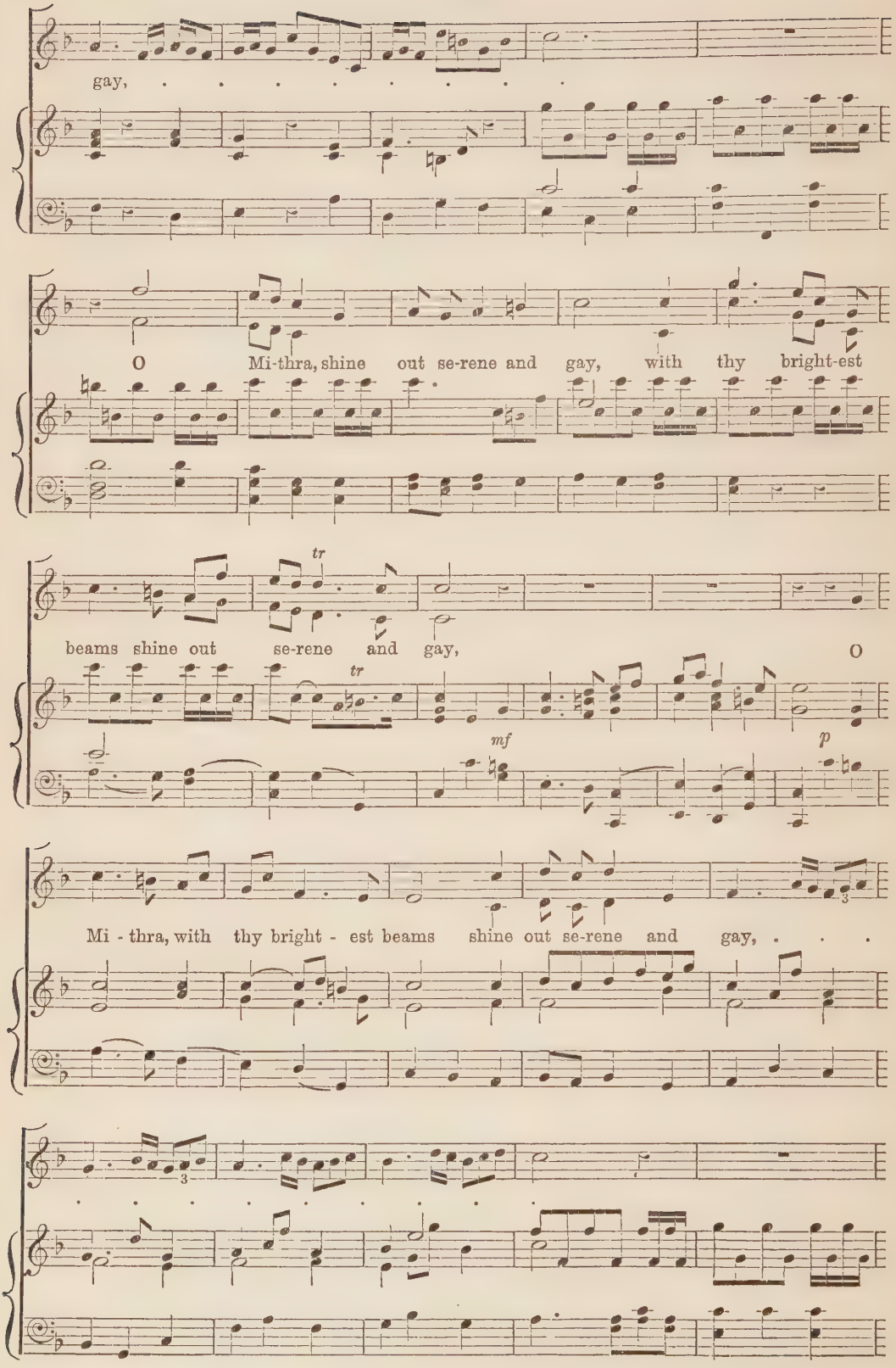

- - tures of suc-cess, with fan-cied raptures of . . suc - cess.
f
FINE.
FINE. So shall my
tr
love - sick soul have ease, so shall my love-sick soul have ease, And make her
p
voy-age in smoother seas, and make her voy-age in smoother seas, in smooth-er seas, and make her
D.S.
voy - - - age in smoother seas, in smoother seas.
D.S.
f

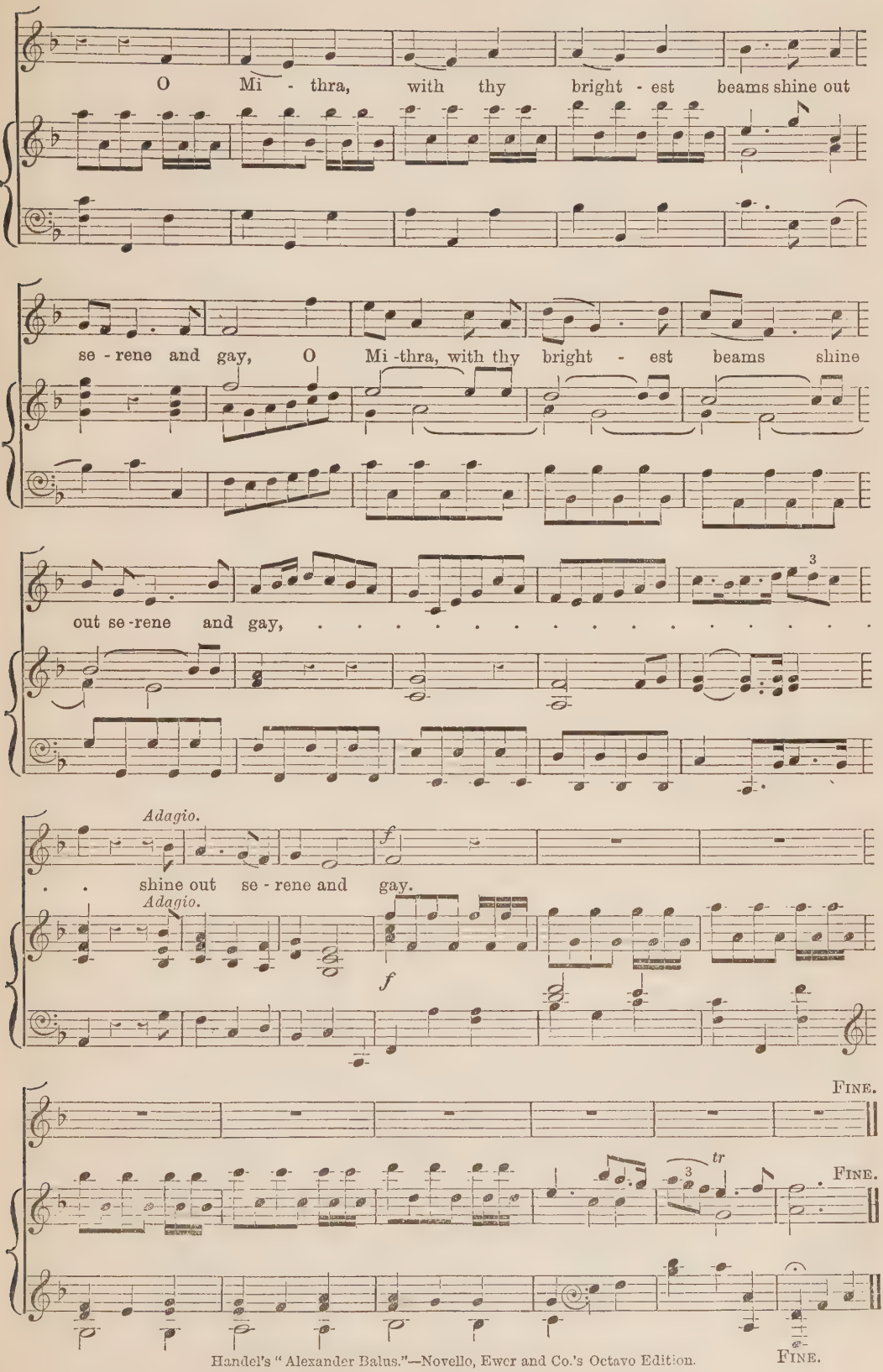
*No.* 26. RECIT.—"LONG, LONG AND HAPPY LIVE THE KING."

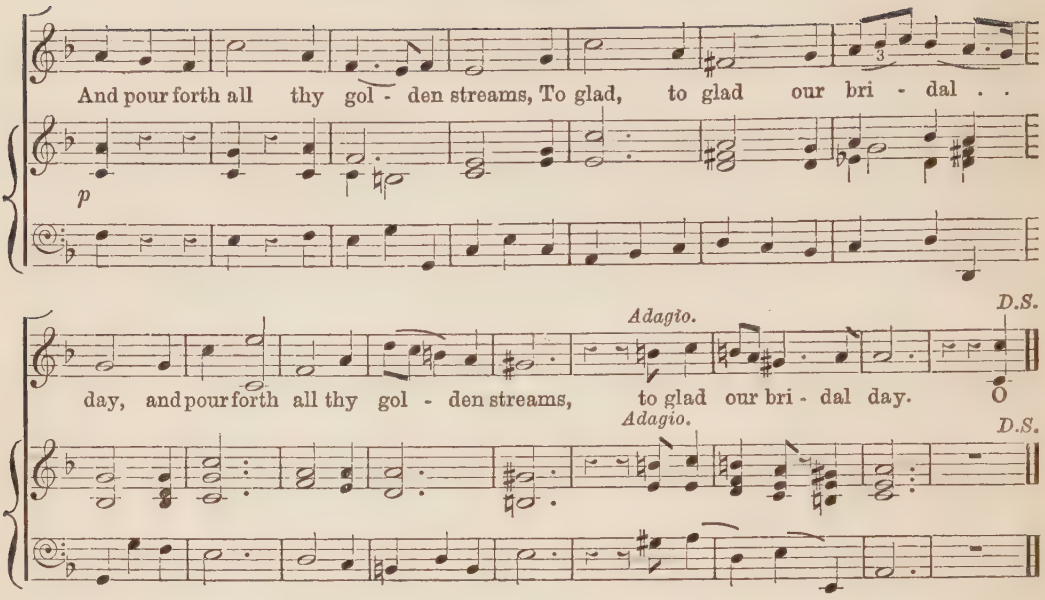


*No.* 27. AIR.—"O MITHRA, WITH THY BRIGHTEST BEAMS."

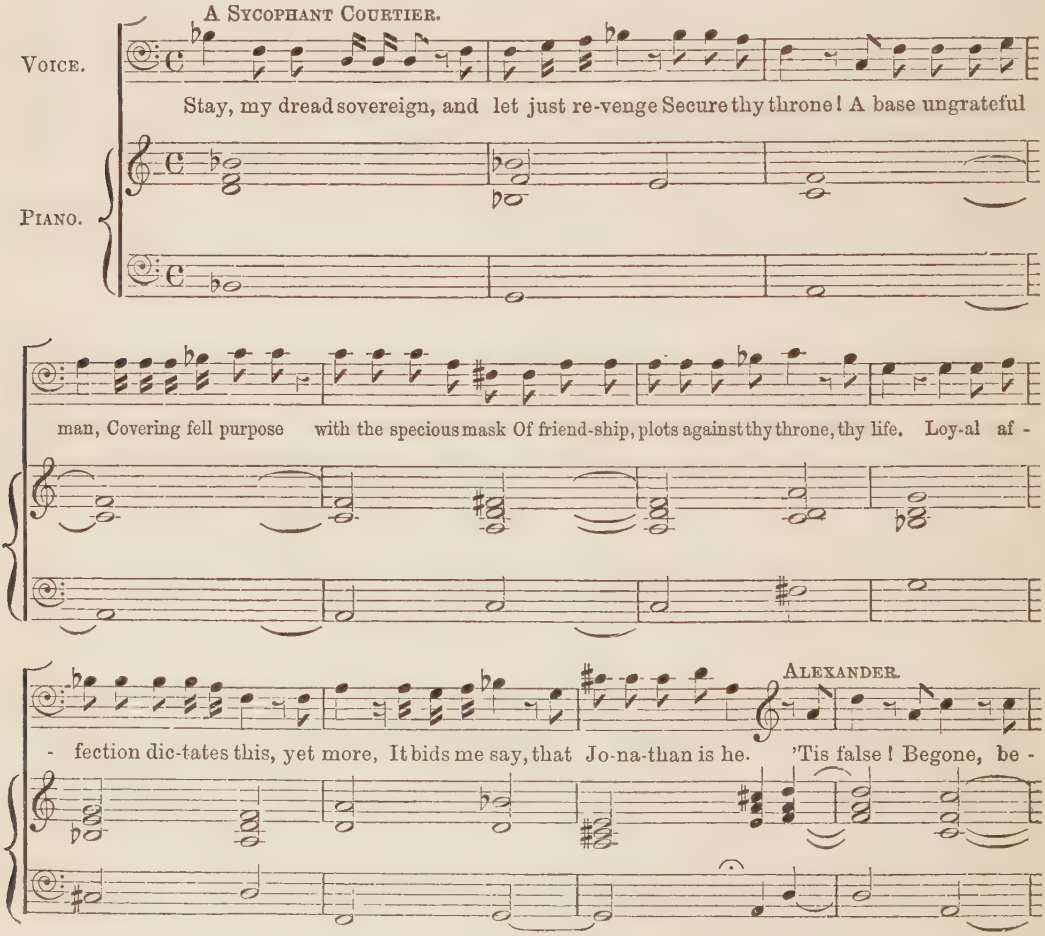


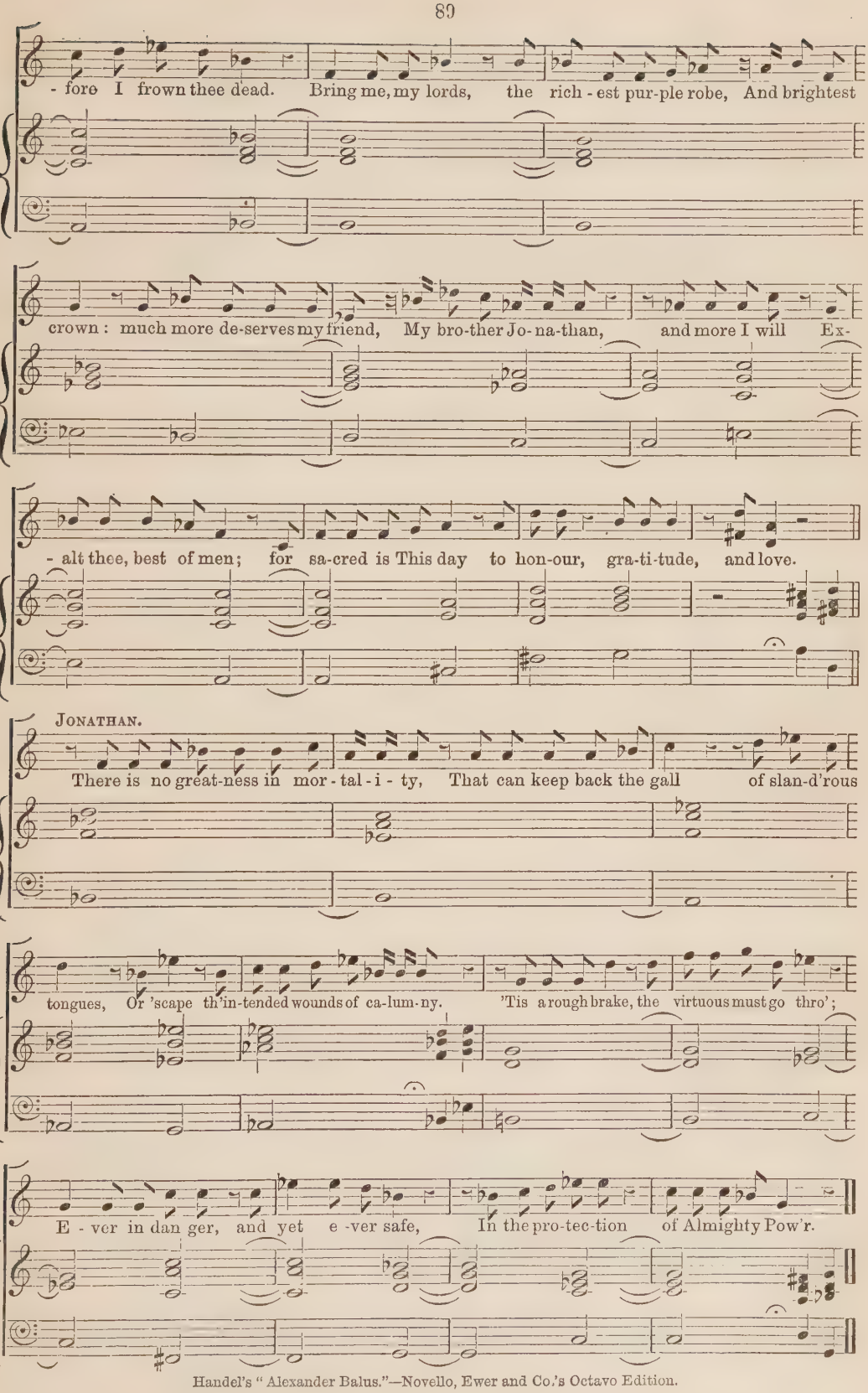

gay,
O Mi-thra, shine out se-rene and gay, with thy bright-est
beams shine out se-rene and gay, O
tr
tr
mf
p
Mi - thra, with thy bright - est beams shine out se-rene and gay,


O Mi - thra, with thy bright - est beams shine out
se - rene and gay, O Mi - thra, with thy bright - est beams shine
out se - rene and gay,
3
Adagio.
f
shine out se - rene and gay.
Adagio.
f
FINE.
tr
3
FINE.
FINE.

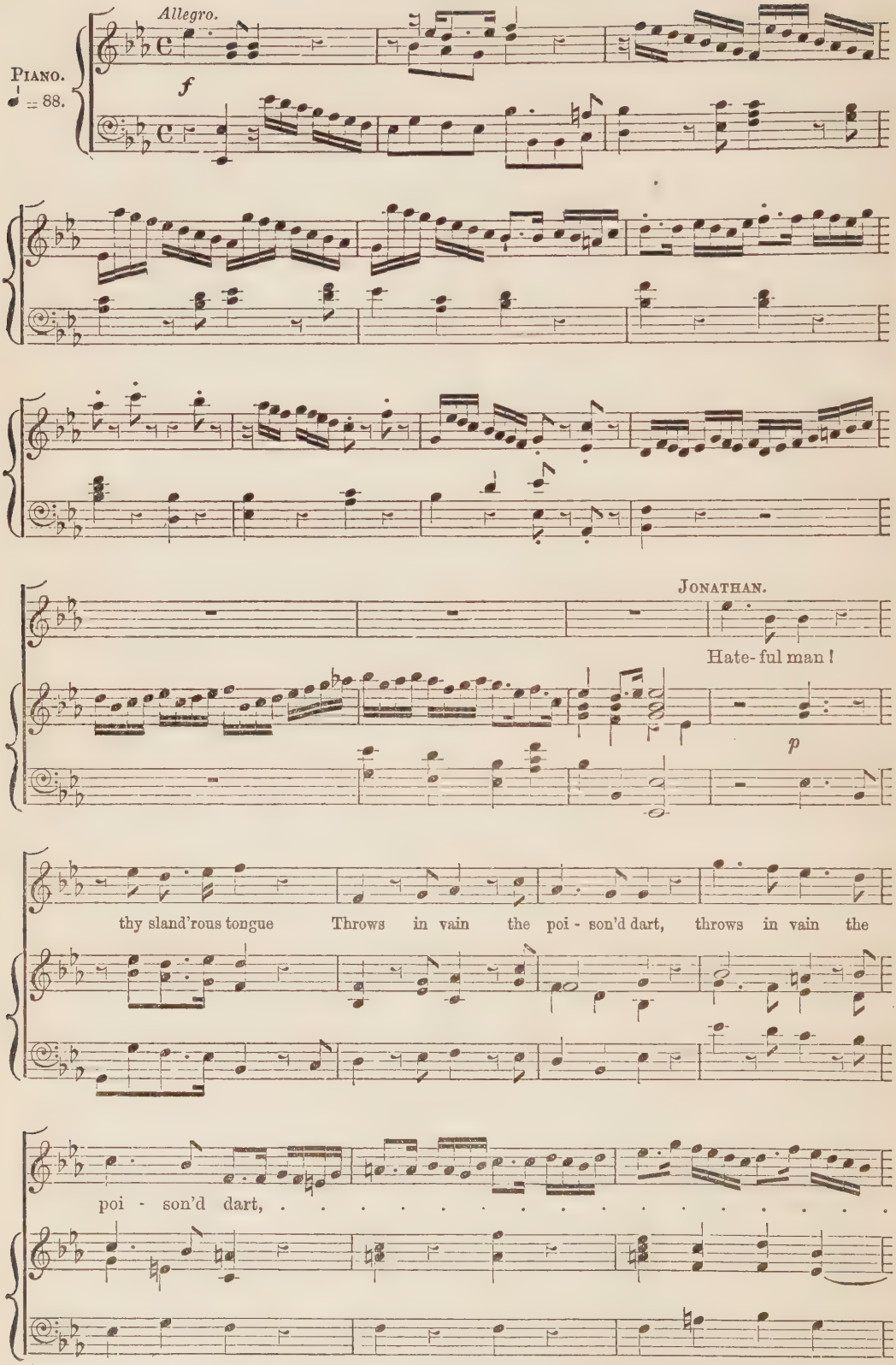


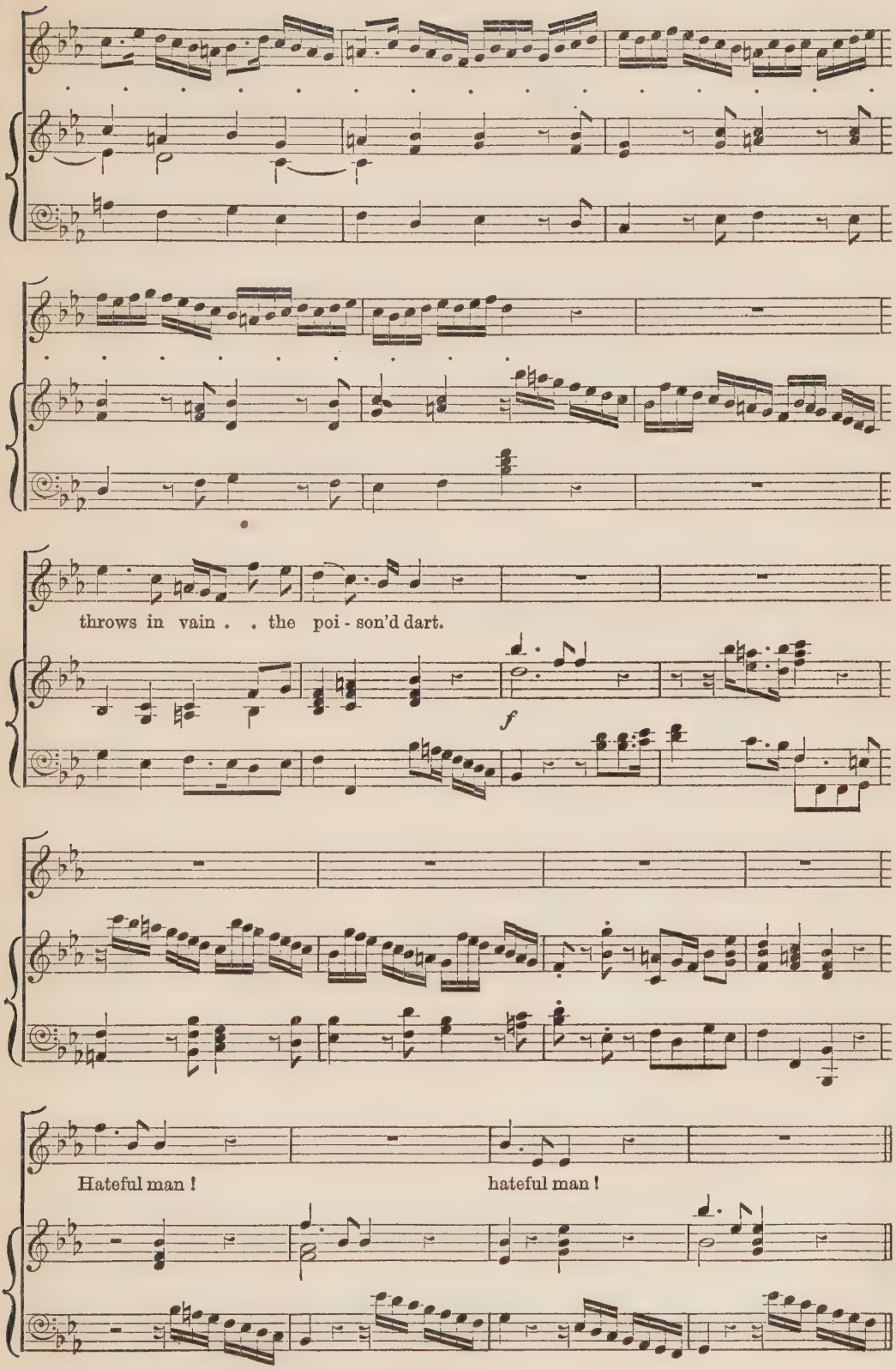

*No.* 28. RECIT.—"STAY, MY DREAD SOVEREIGN."

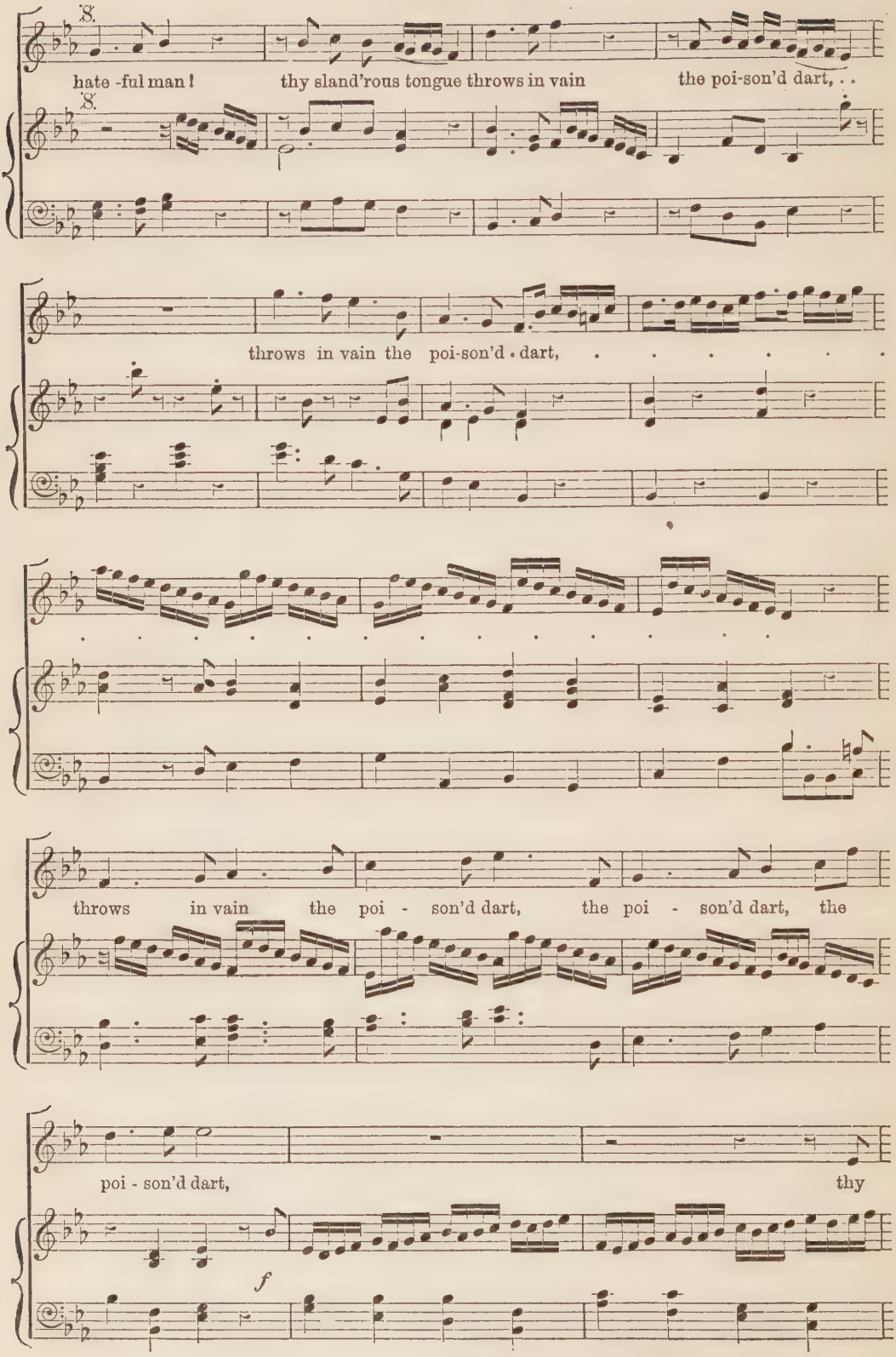


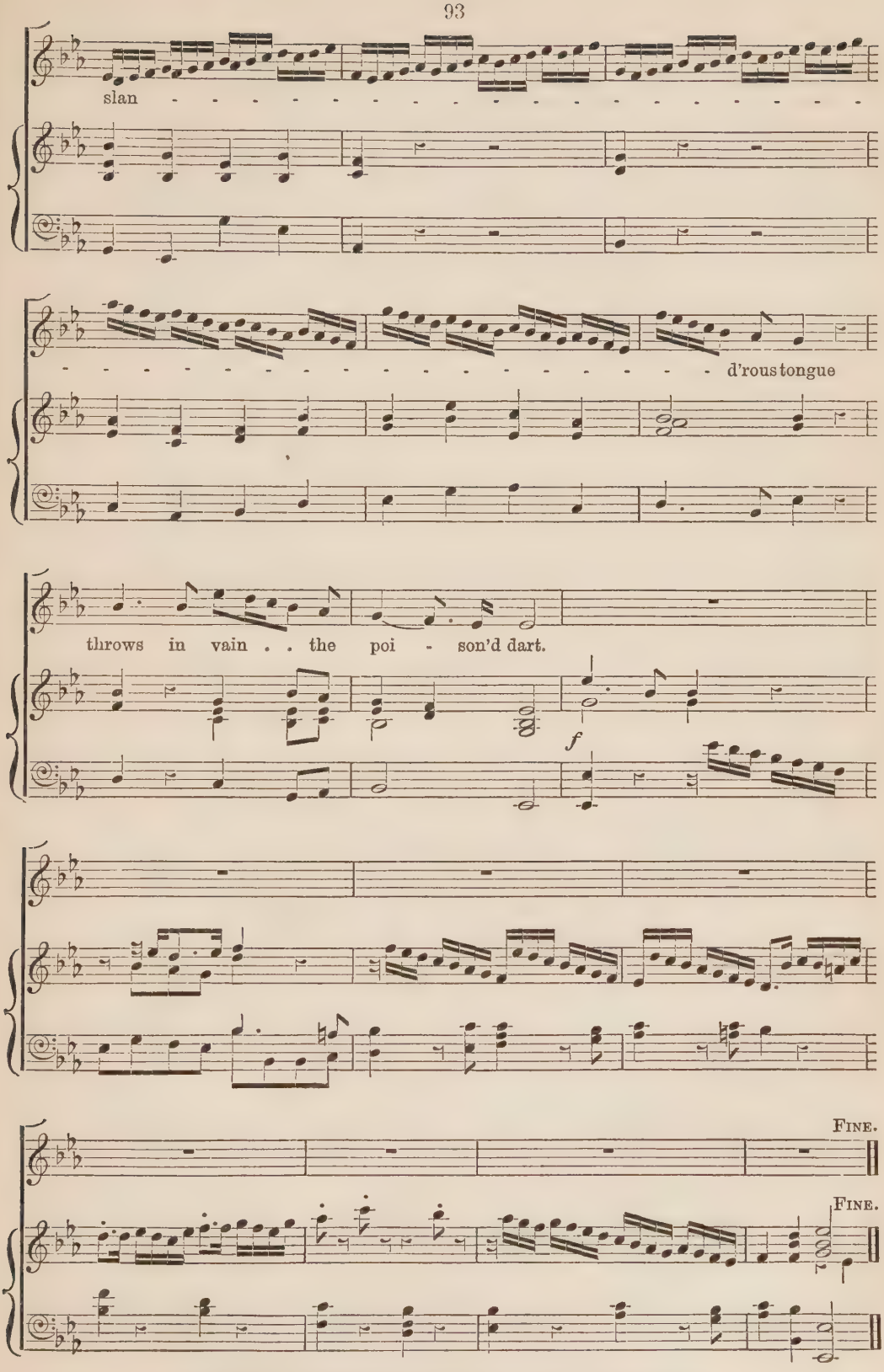

- fore I frown thee dead. Bring me, my lords, the rich - est pur-ple robe, And brightest
crown: much more de-serves my friend, My bro-ther Jo-na-than, and more I will Ex-
- alt thee, best of men; for sa-cred is This day to hon-our, gra-ti-tude, and love.
JONATHAN.
There is no great-ness in mor - tal - i - ty, That can keep back the gall of slan-d'rous
tongues, Or 'scape th'in-tended wounds of ca-lum-ny. 'Tis a rough brake, the virtuous must go thro';
E - ver in dan ger, and yet e -ver safe, In the pro-tec-tion of Almighty Pow'r.

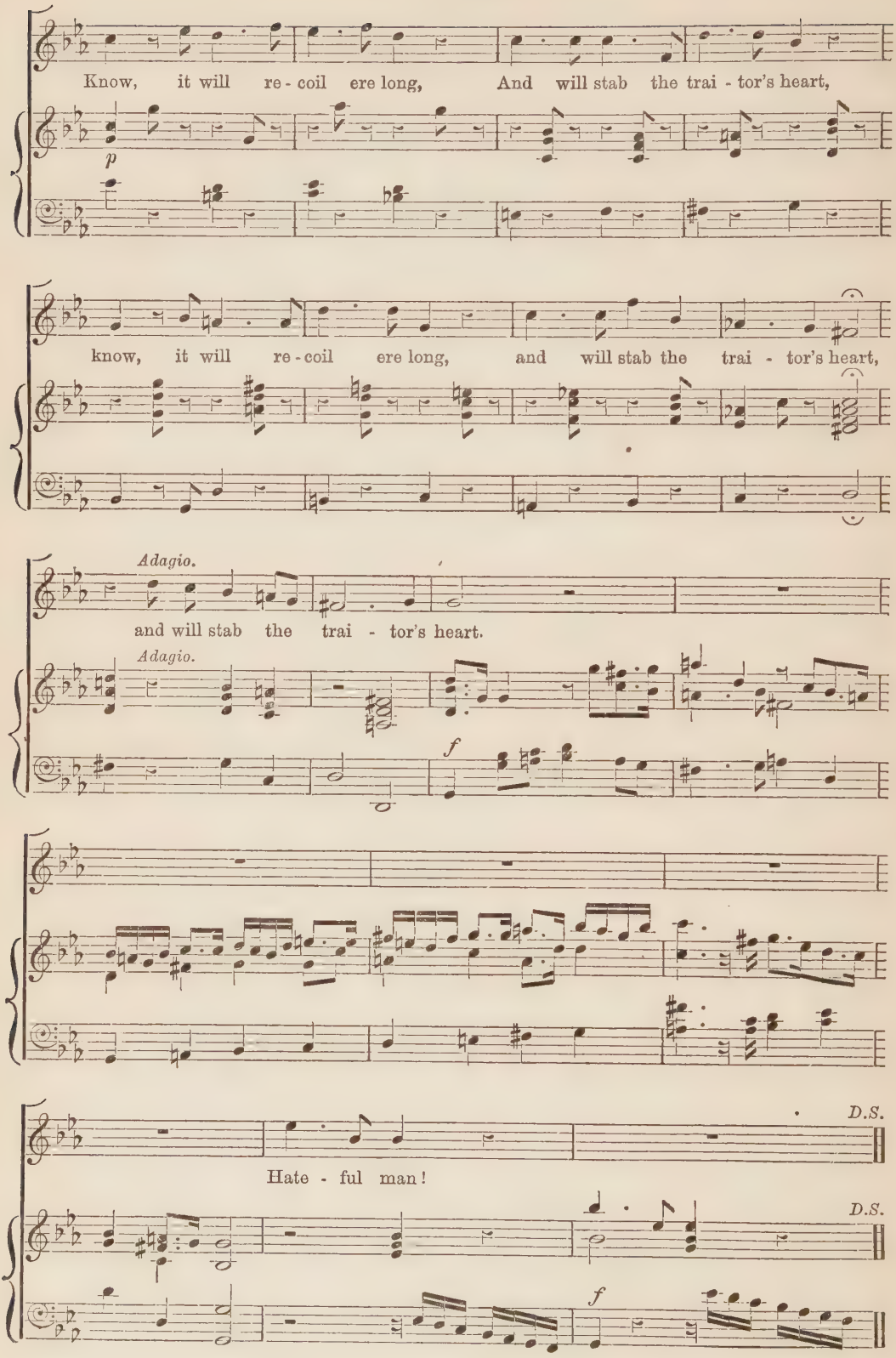
No. 29. AIR.—"HATEFUL MAN."

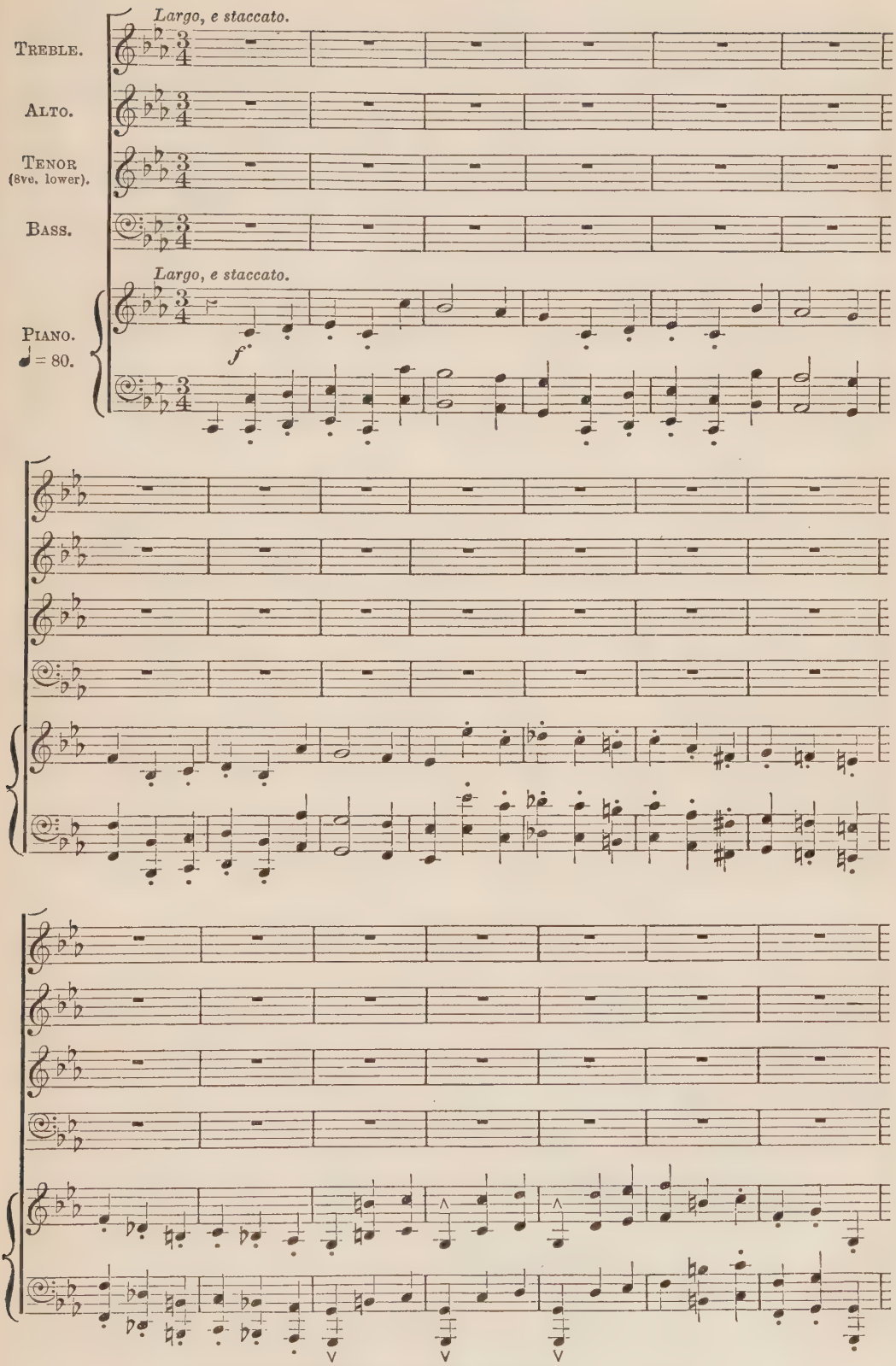


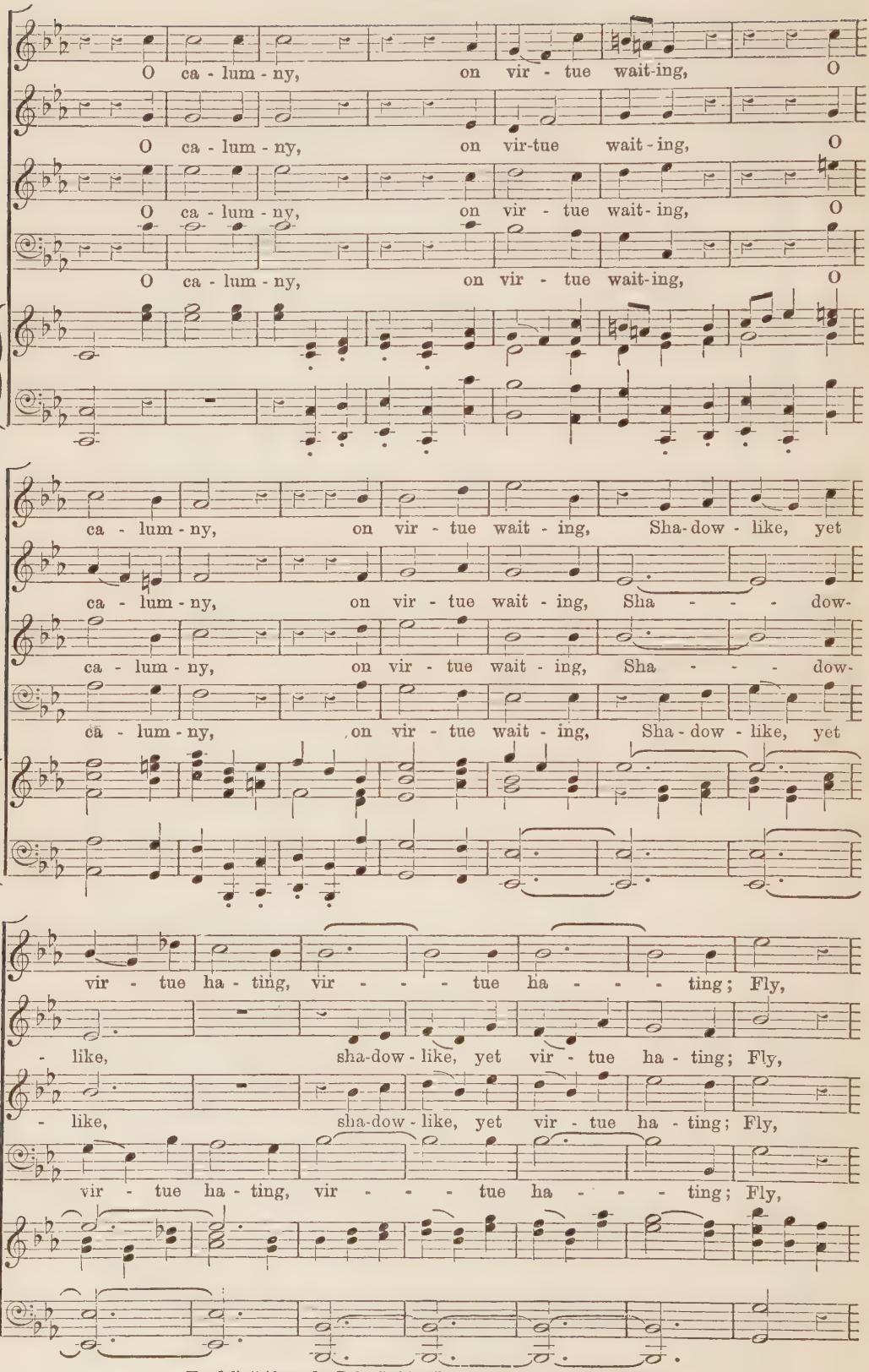

throws in vain . . the poi - son'd dart.
f
Hateful man !
hateful man !

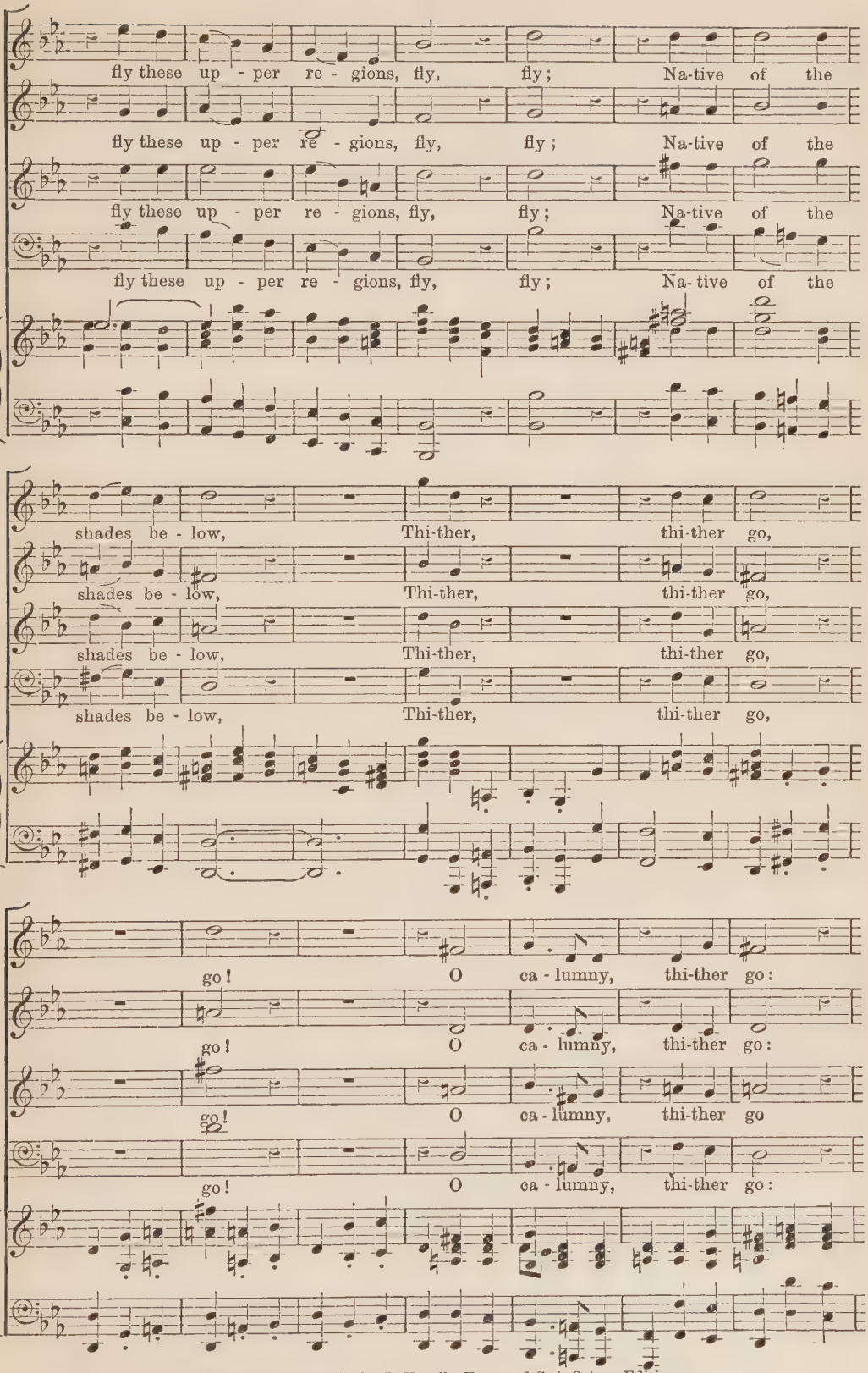

8.
hate -ful man! thy slaud'rous tongue throws in vain the poi-son'd dart, . .
8.
throws in vain the poi-son'd . dart, . . . . . .
throws in vain the poi - son'd dart, the poi - son'd dart, the
poi - son'd dart, thy
f

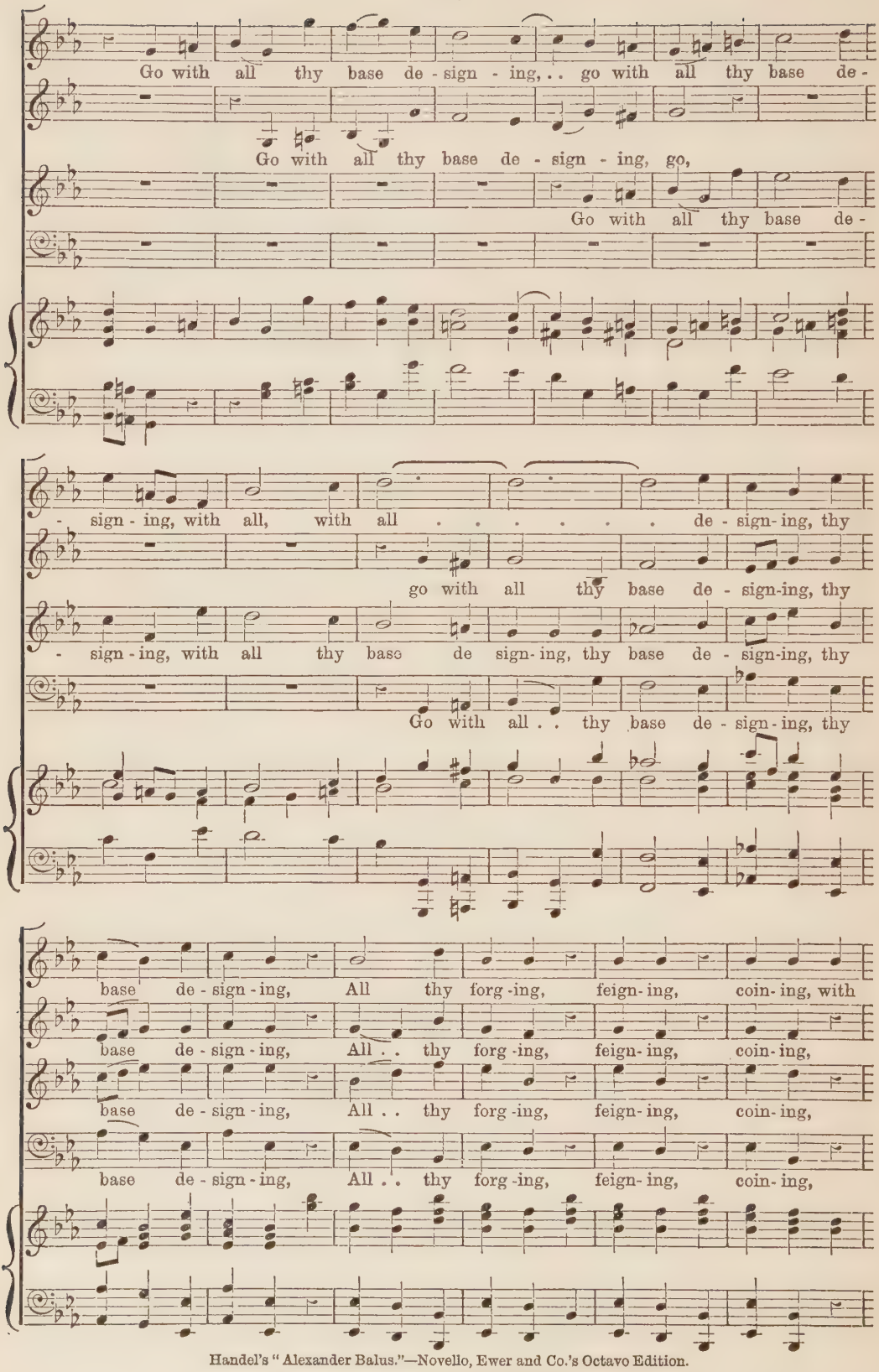

slan - - -

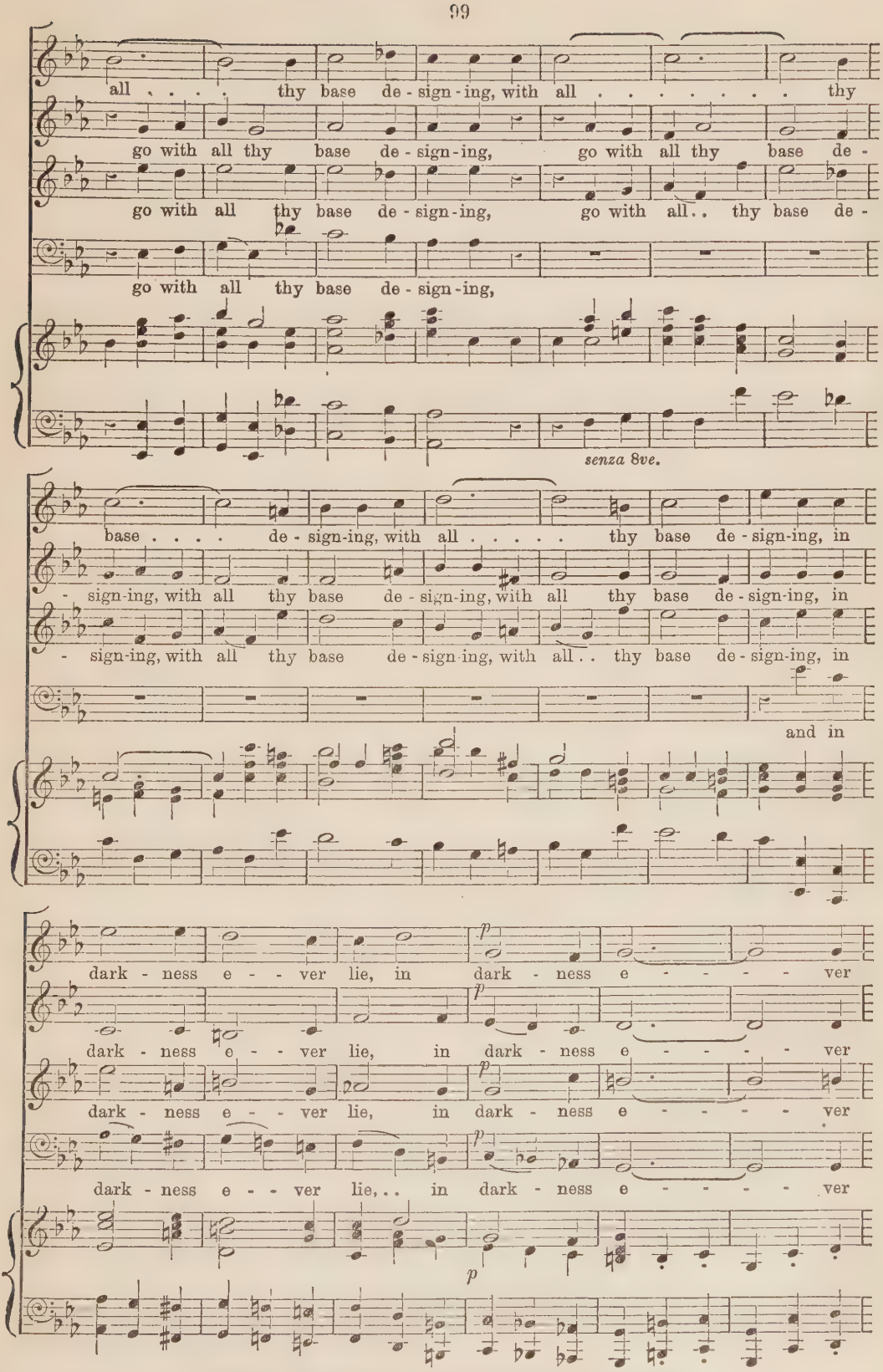

Know, it will re - coil ere long, And will stab the trai - tor's heart,
p
know, it will re - coil ere long, and will stab the trai - tor's heart,
Adagio.
and will stab the trai - tor's heart.
Adagio.
f
D.S.
Hate - ful man!
D.S.
f

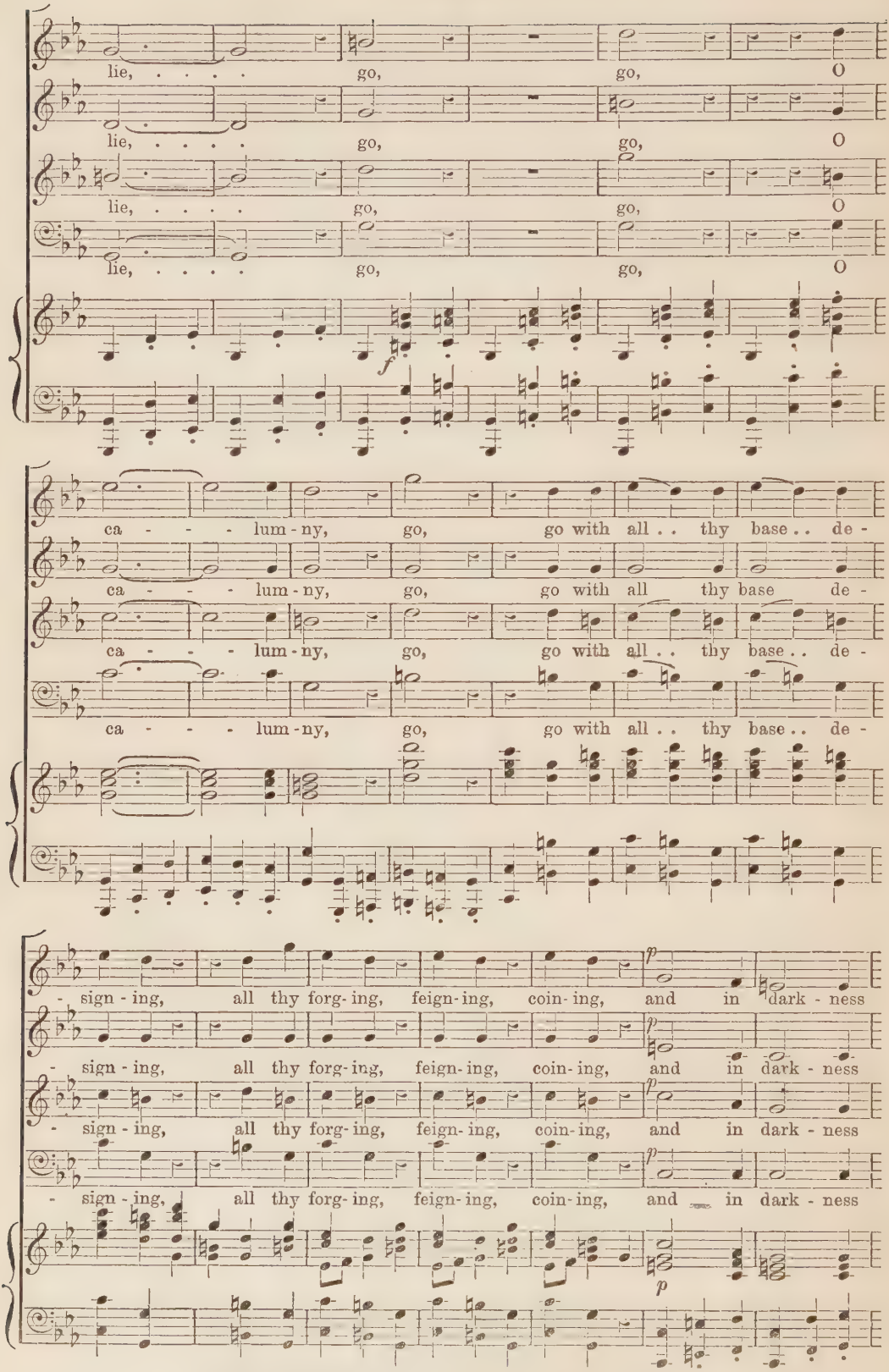

Largo, e staccato.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
Largo, e staccato.
PIANO.
♩ = 80.
f


O ca - lum - ny, on vir - tue wait - ing, O
O ca - lum - ny, on vir-tue wait - ing, O
O ca - lum - ny, on vir - tue wait - ing, O
O ca - lum - ny, on vir - tue wait-ing, O
ca - lum - ny, on vir - tue wait - ing, Sha-dow - like, yet
ca - lum - ny, on vir - tue wait - ing, Sha - - - - dow-
ca - lum - ny, on vir - tue wait - ing, Sha - - - - dow-
ca - lum - ny, on vir - tue wait - ing, Sha - dow - like, yet
vir - tue ha - ting, vir - - - - tue ha - - - - ting; Fly,
- like, sha-dow - like, yet vir - tue ha - ting; Fly,
- like, sha-dow - like, yet vir - tue ha - ting; Fly,
vir - tue ha - ting, vir - - - - tue ha - - - - ting; Fly,


fly these up - per re - gions, fly, fly; Na-tive of the
fly these up - per re - gions, fly, fly; Na-tive of the
fly these up - per re - gions, fly, fly; Na-tive of the
fly these up - per re - gions, fly, fly; Na-tive of the
shades be - low, Thi-ther, thi-ther go,
shades be - low, Thi-ther, thi-ther go,
shades be - low, Thi-ther, thi-ther go,
shades be - low, Thi-ther, thi-ther go,
go! O ca - lumny, thi-ther go:
go! O ca - lumny, thi-ther go:
go! O ca - lumny, thi-ther go
go! O ca - lumny, thi-ther go:


Go with all thy base de - sign - ing, . . go with all thy base de -
Go with all thy base de - sign - ing, go,
Go with all thy base de -
- sign - ing, with all, with all . . . . . de - sign- ing, thy
go with all thy base de - sign-ing, thy
- sign - ing, with all thy base de sign- ing, thy base de - sign-ing, thy
Go with all . . thy base de - sign - ing, thy
base de - sign - ing, All thy forg -ing, feign- ing, coin- ing, with
base de - sign - ing, All . . thy forg -ing, feign- ing, coin- ing,
base de - sign - ing, All . . thy forg -ing, feign- ing, coin- ing,
base de - sign - ing, All . . thy forg -ing, feign- ing, coin- ing,


all . . . . thy base de - sign - ing, with all . . . . . thy
go with all thy base de - sign - ing, go with all thy base de -
go with all thy base de - sign - ing, go with all . . thy base de -
go with all thy base de - sign - ing,
senza 8ve.
base . . . . de - sign - ing, with all . . . . . thy base de - sign - ing, in
- sign - ing, with all thy base de - sign - ing, with all thy base de - sign - ing, in
- sign - ing, with all thy base de - sign - ing, with all . . thy base de - sign - ing, in
and in
dark - ness e - - ver lie, in dark - ness e - - - - ver
dark - ness e - - ver lie, in dark - ness e - - - - ver
dark - ness e - - ver lie, in dark - ness e - - - - ver
dark - ness e - - ver lie, . . in dark - ness e - - - - ver


lie, . . . . go, go, O
lie, . . . . go, go, O
lie, . . . . go, go, O
lie, . . . . go, go, O
f
ca - - - - lum - ny, go, go with all . . thy base . . de -
ca - - - - lum - ny, go, go with all thy base de -
ca - - - - lum - ny, go, go with all . . thy base . . de -
ca - - - - lum - ny, go, go with all . . thy base . . de -
p
- sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness
- sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness
- sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness
- sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness
p

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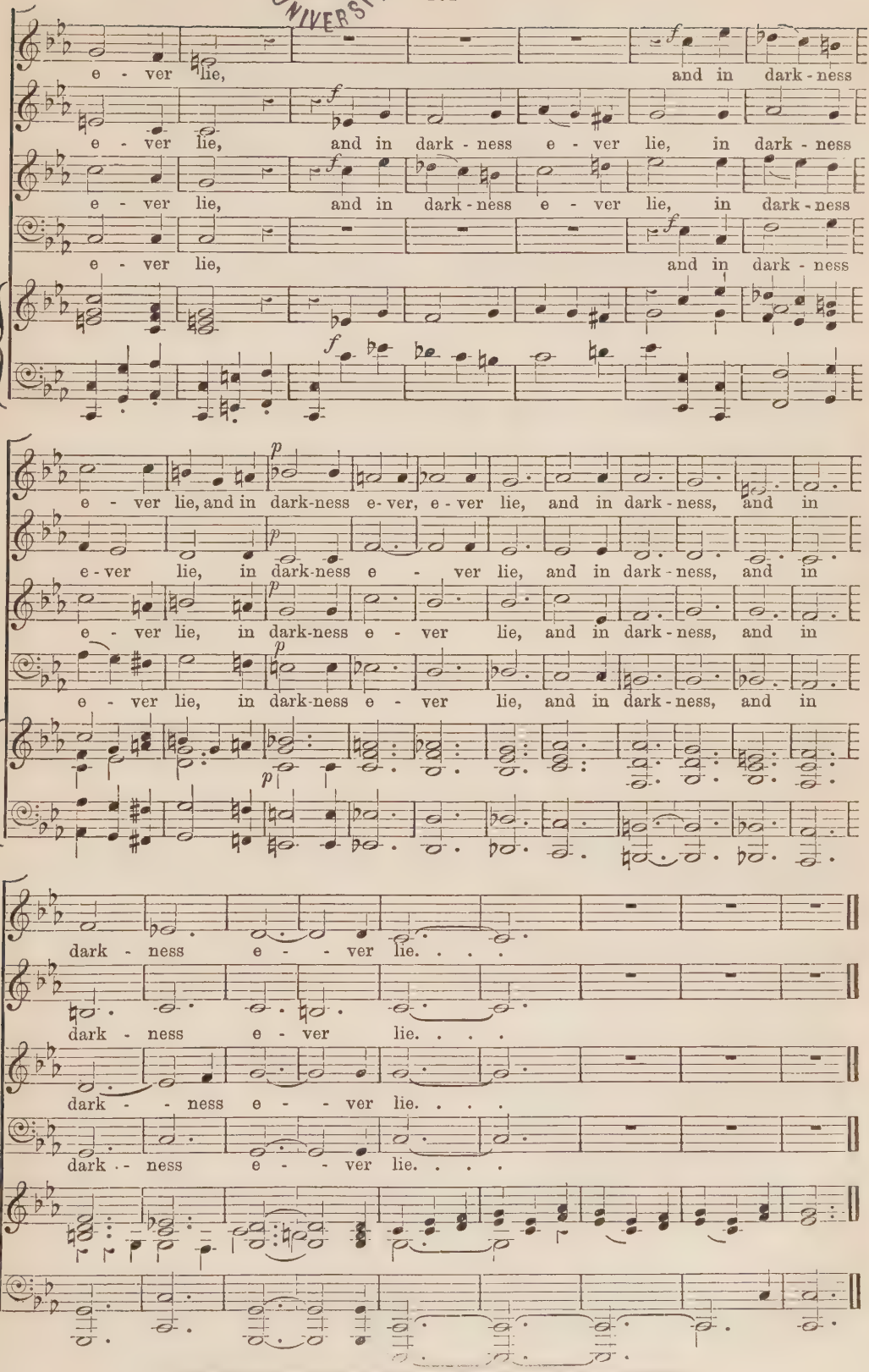
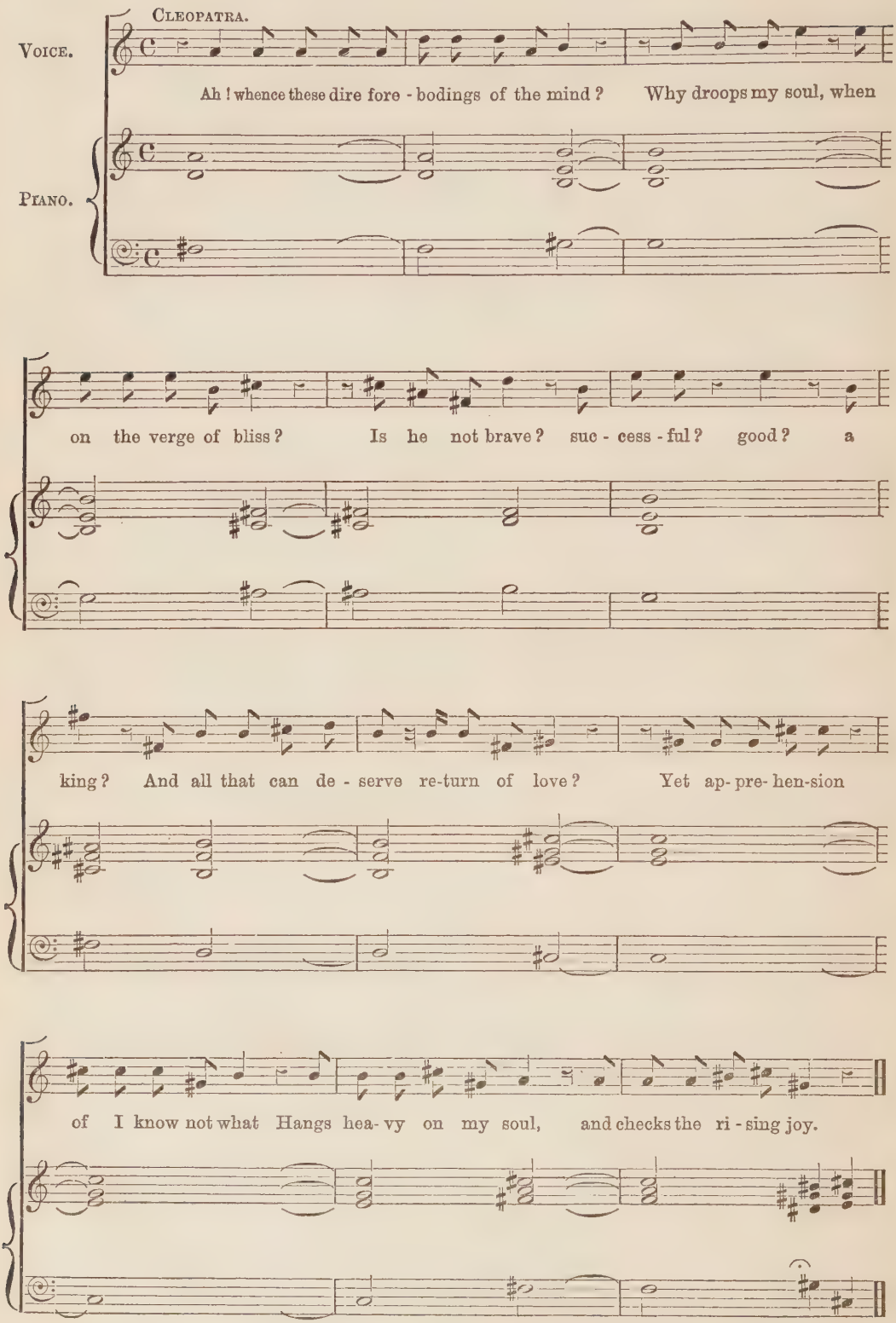
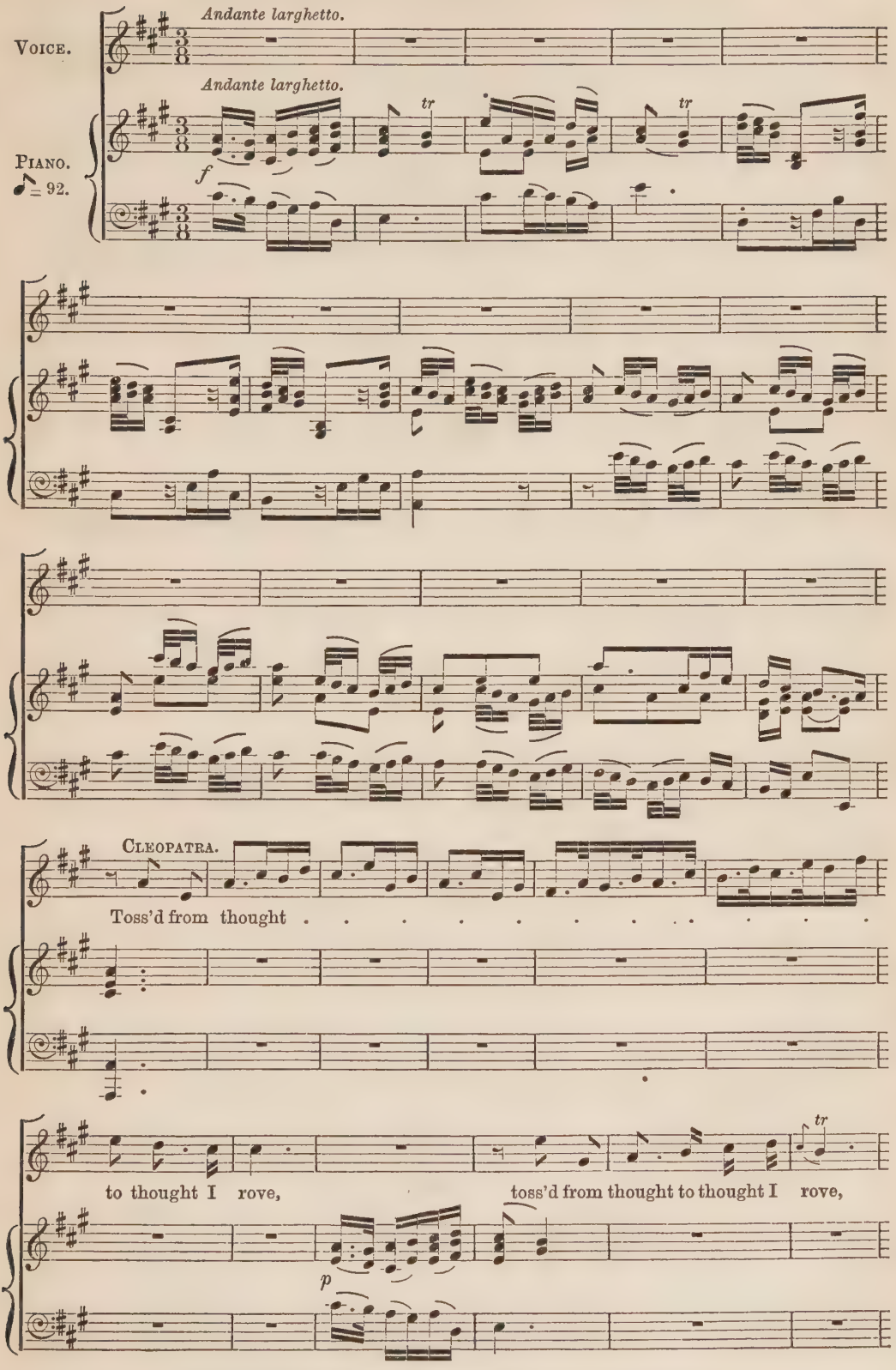
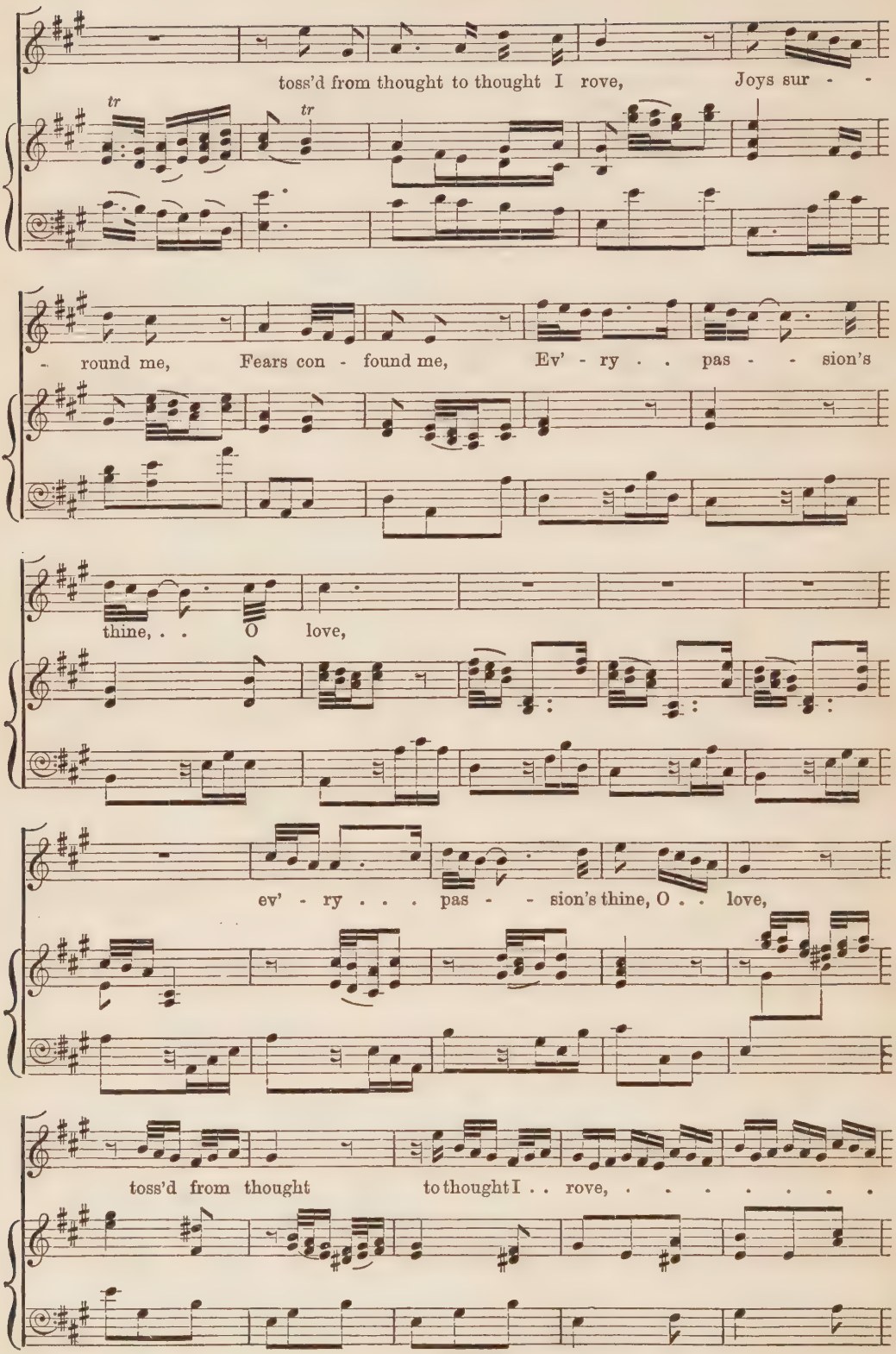
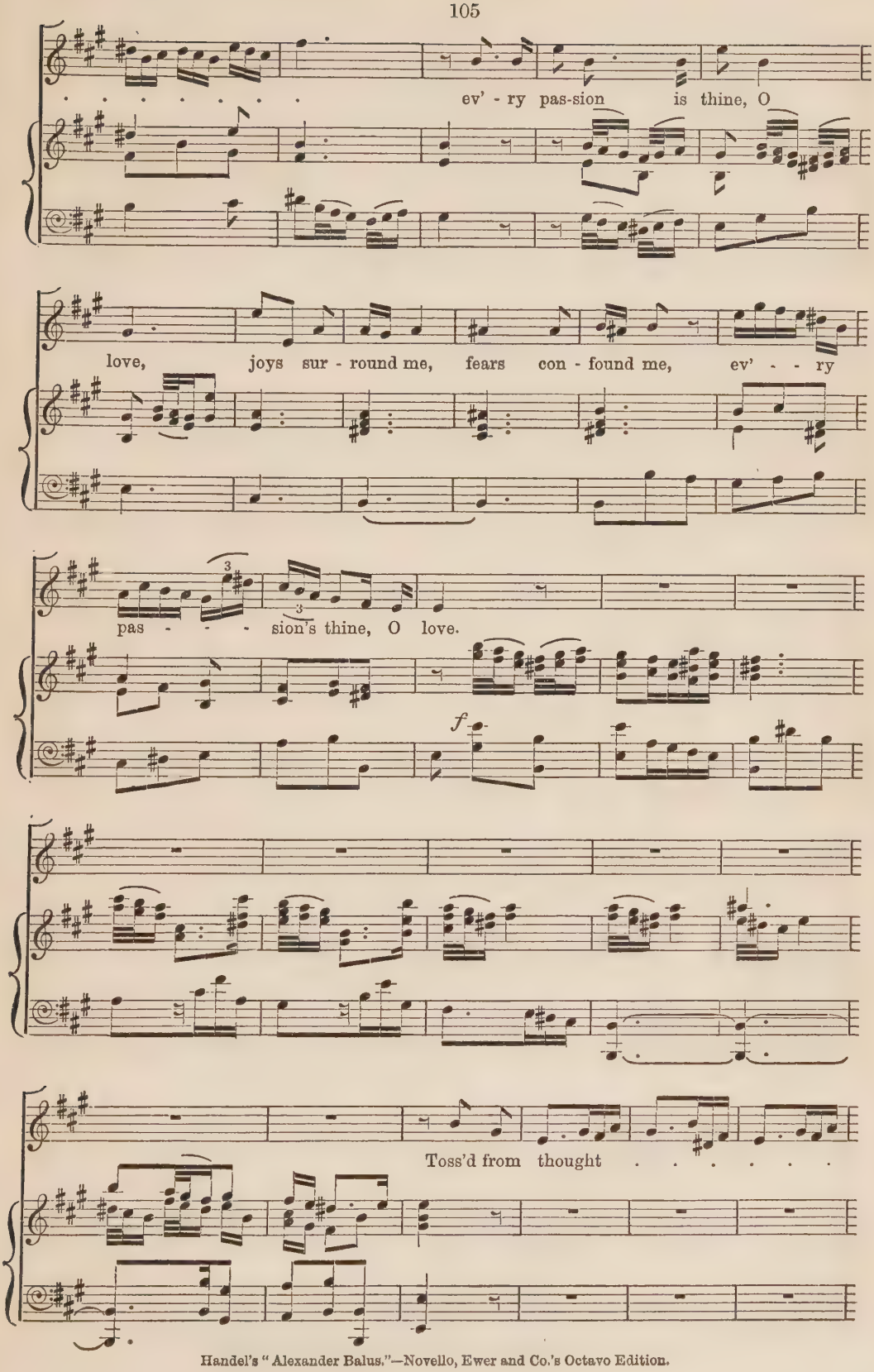
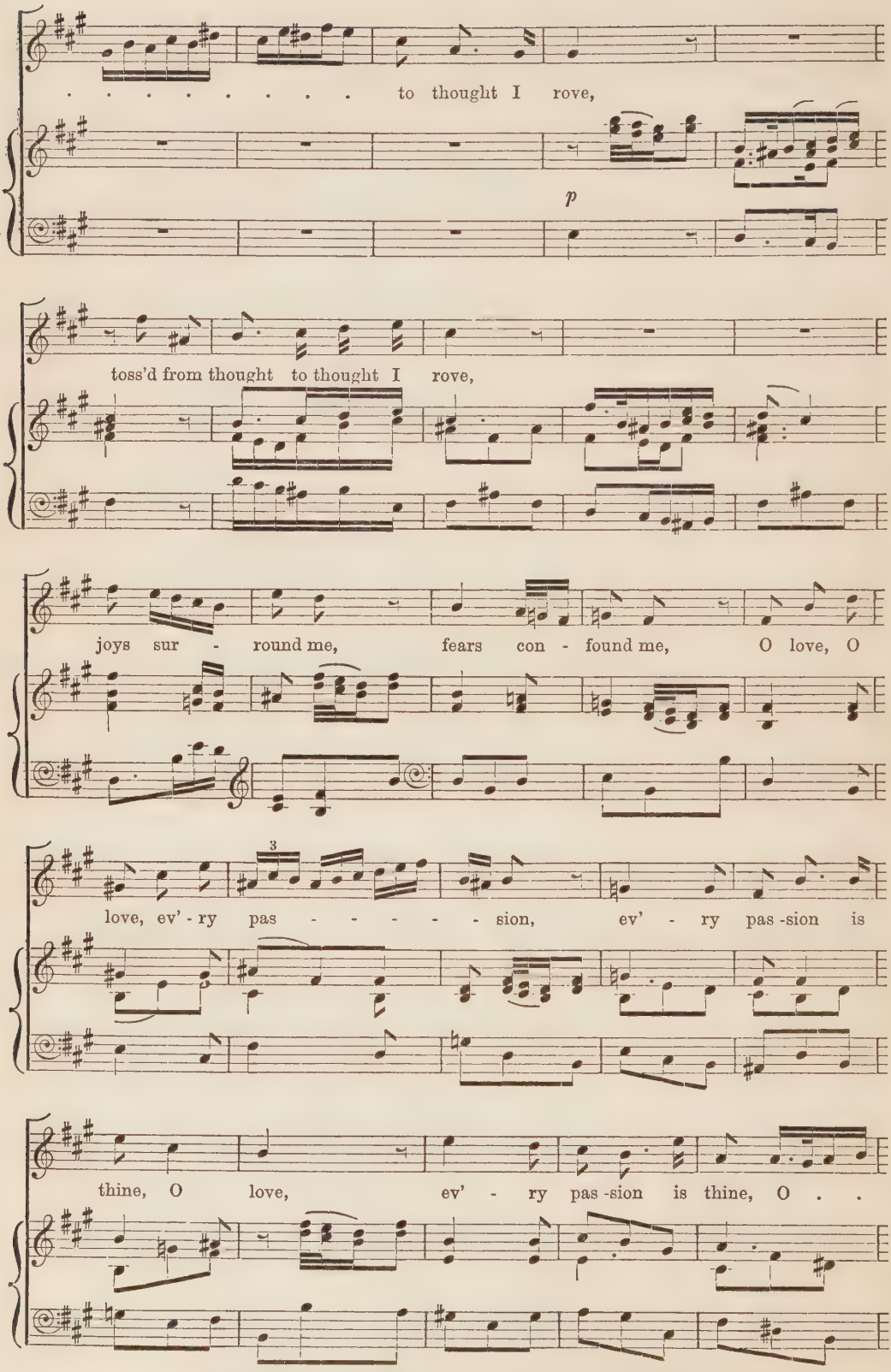


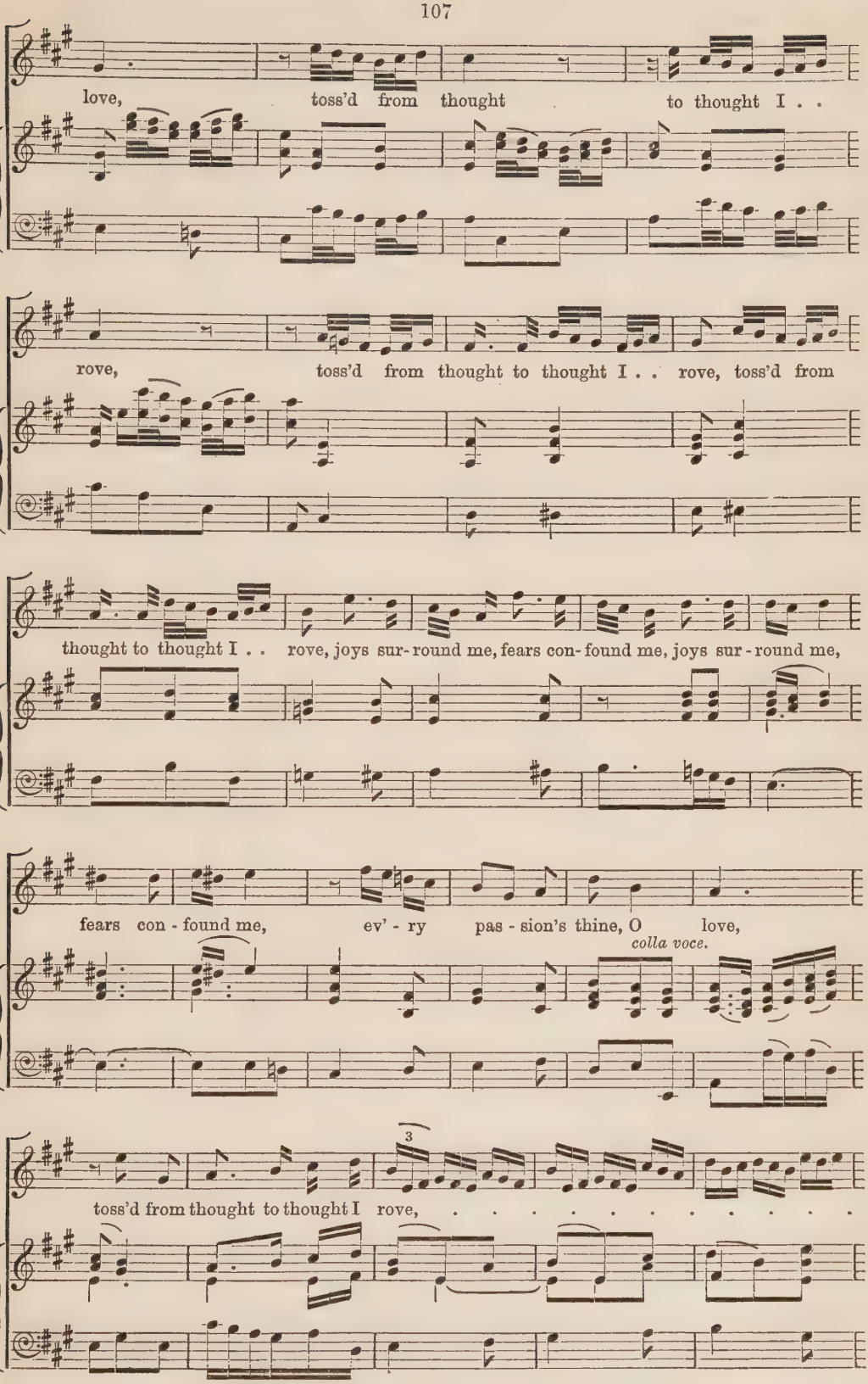

CLEOPATRA.
VOICE.
PIANO.
Ah! whence these dire fore - bodings of the mind? Why droops my soul, when
on the verge of bliss? Is he not brave? suc - cess - ful? good? a
king? And all that can de - serve re-turn of love? Yet ap- pre- hen-sion
of I know not what Hangs hea- vy on my soul, and checks the ri - sing joy.

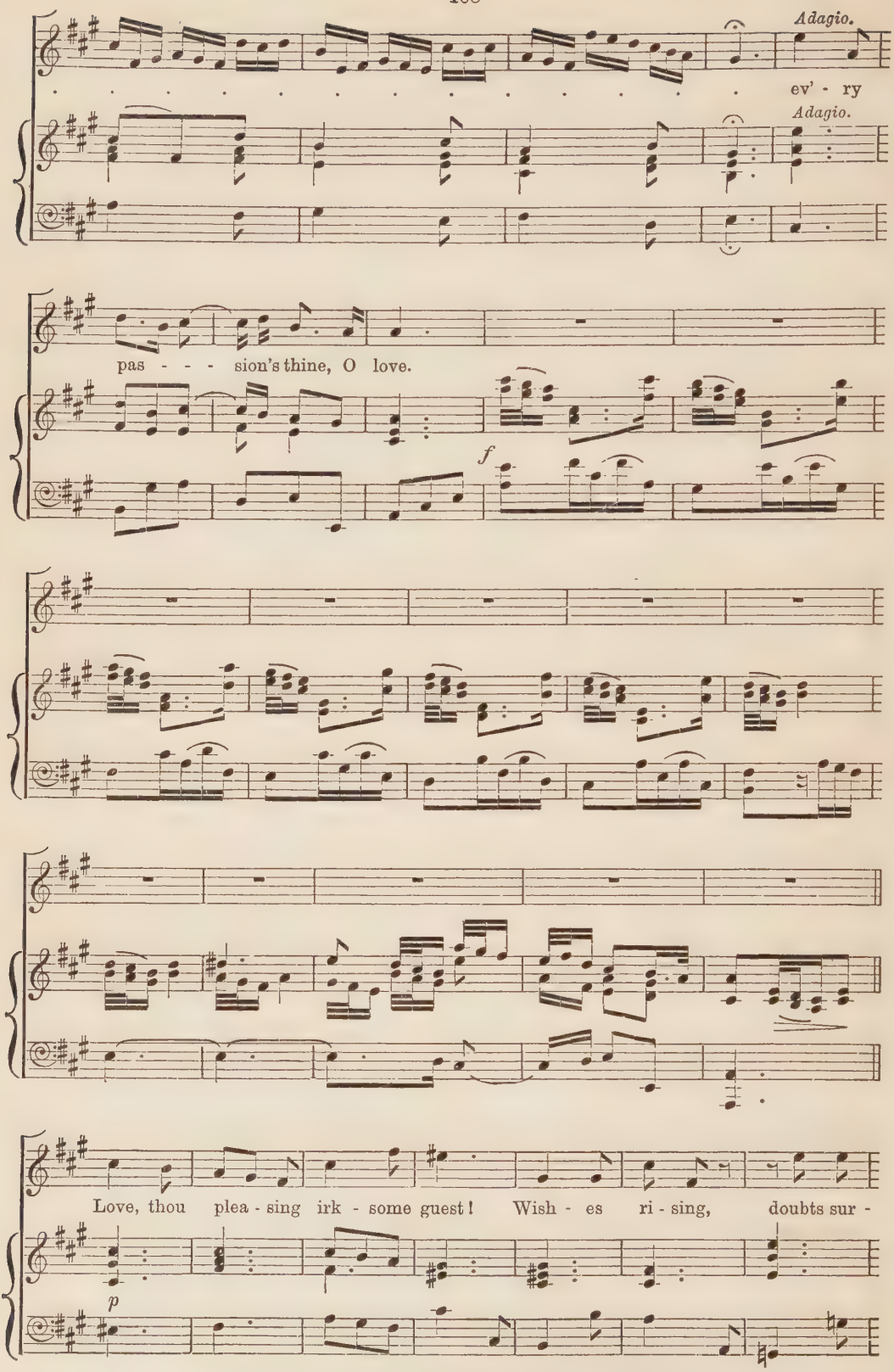

Andante larghetto.
VOICE.
Andante larghetto.
PIANO.
= 92.
f
tr
tr
CLEOPATRA.
Toss'd from thought
to thought I rove,
toss'd from thought to thought I rove,
tr
p

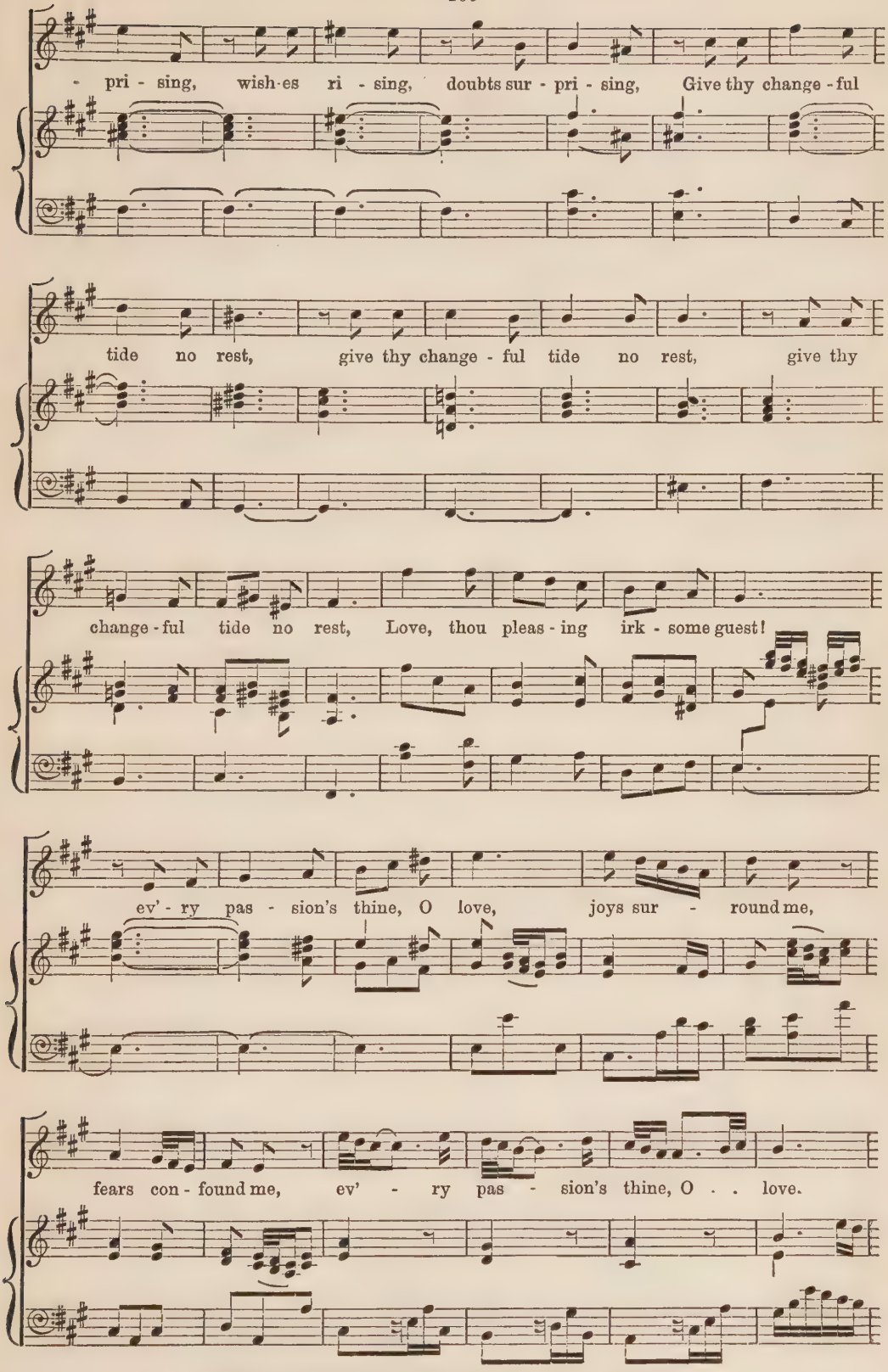

toss'd from thought to thought I rove, Joys sur - -
tr
tr
- round me, Fears con - found me, Ev' - ry . . pas - - sion's
thine, . . O love,
ev' - ry . . . pas - - sion's thine, O . . love,
toss'd from thought to thought I . . rove, . . . . . .

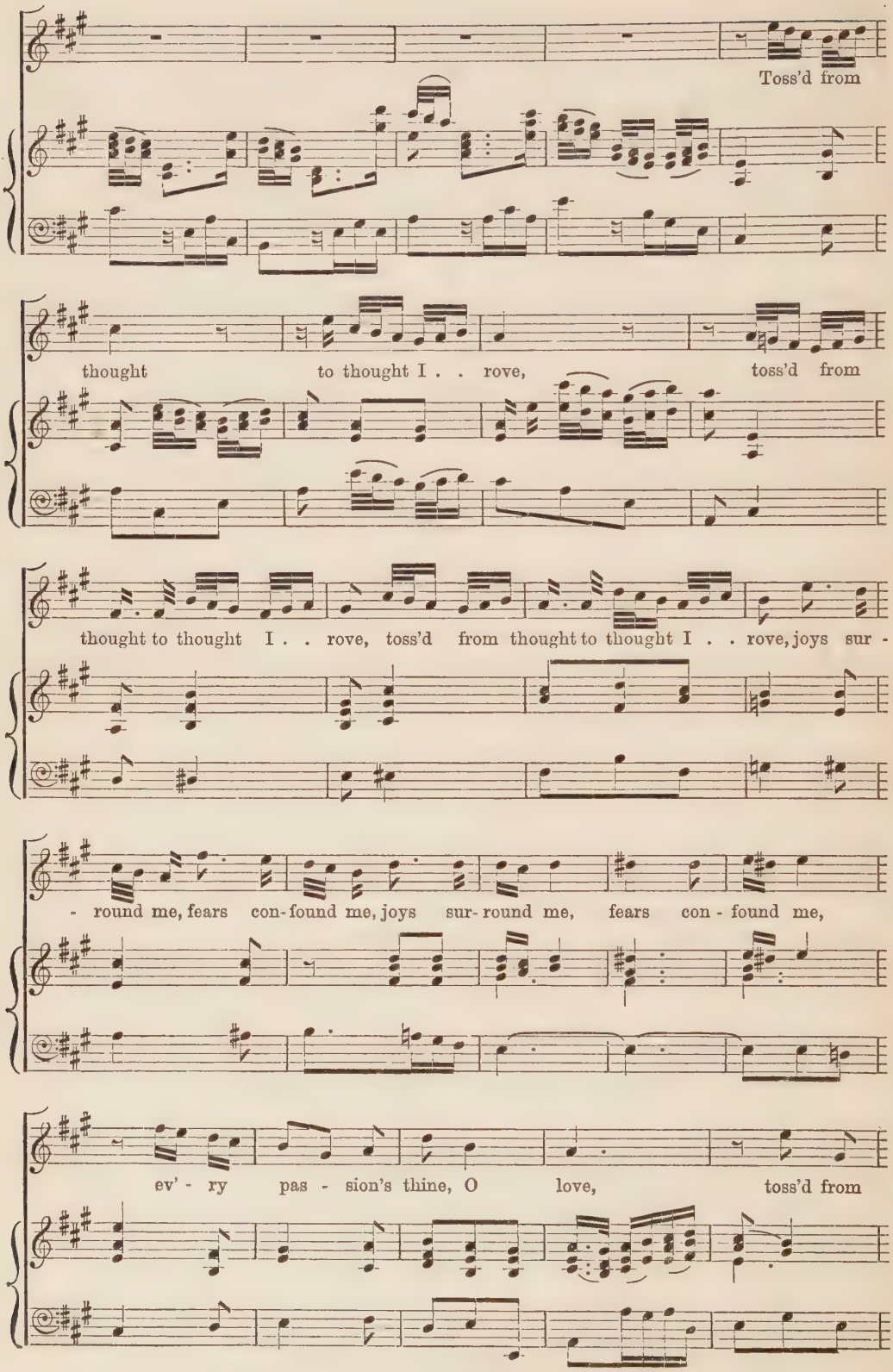

ev' - ry pas-sion is thine, O
love, joys sur - round me, fears con - found me, ev' - - ry
pas - - - - sion's thine, O love.
f
Toss'd from thought . . . . . .

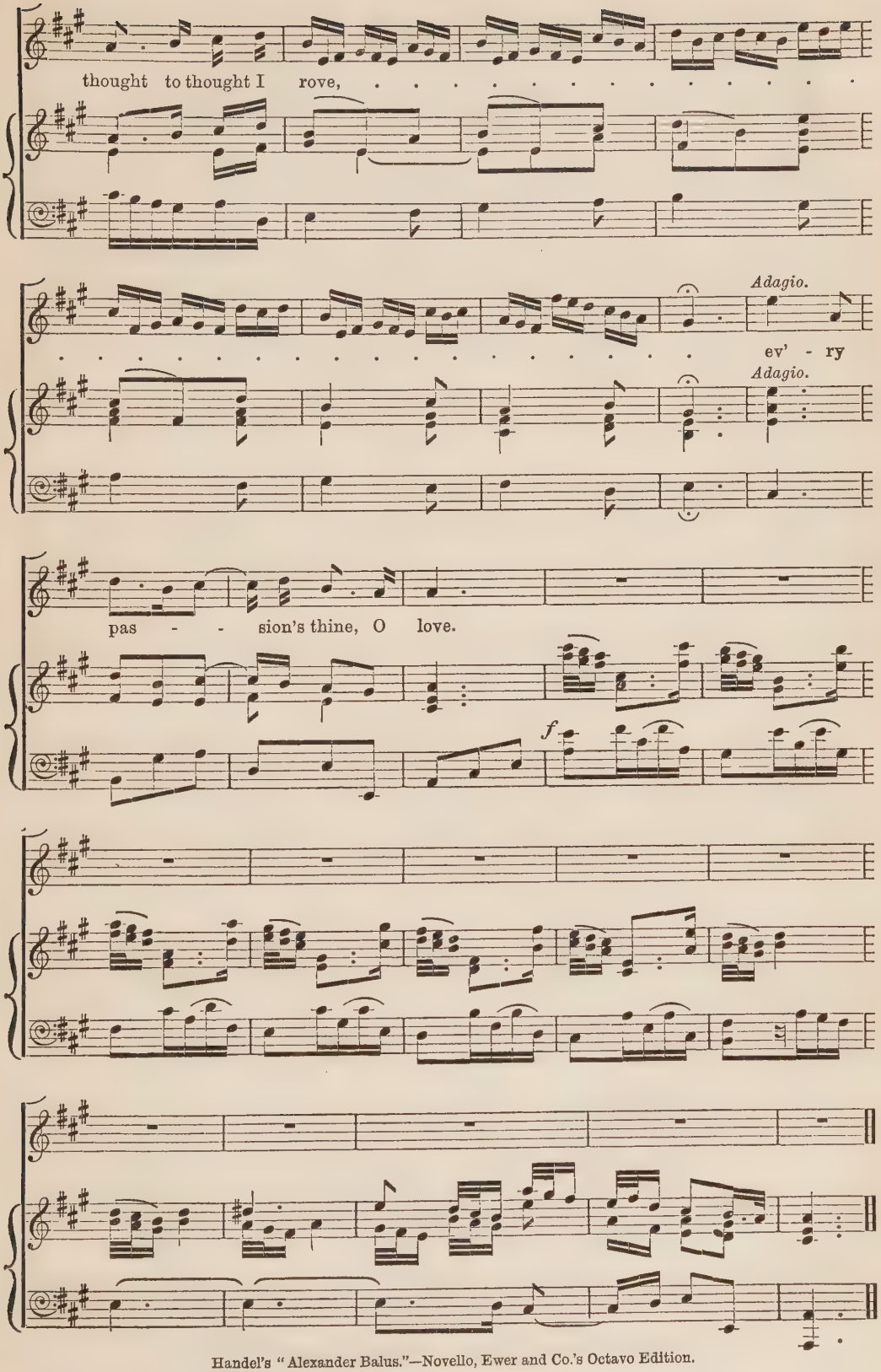

. . . . . to thought I rove,
p
toss'd from thought to thought I rove,
joys sur - round me, fears con - found me, O love, O
3
love, ev' - ry pas - - - - - sion, ev' - ry pas -sion is
thine, O love, ev' - ry pas -sion is thine, O . .


love, toss'd from thought to thought I . .
rove, toss'd from thought to thought I . . rove, toss'd from
thought to thought I . . rove, joys sur-round me, fears con-found me, joys sur-round me,
fears con-found me, ev'-ry pas-sion's thine, O love,
colla voce.
3
toss'd from thought to thought I rove, . . . . . .

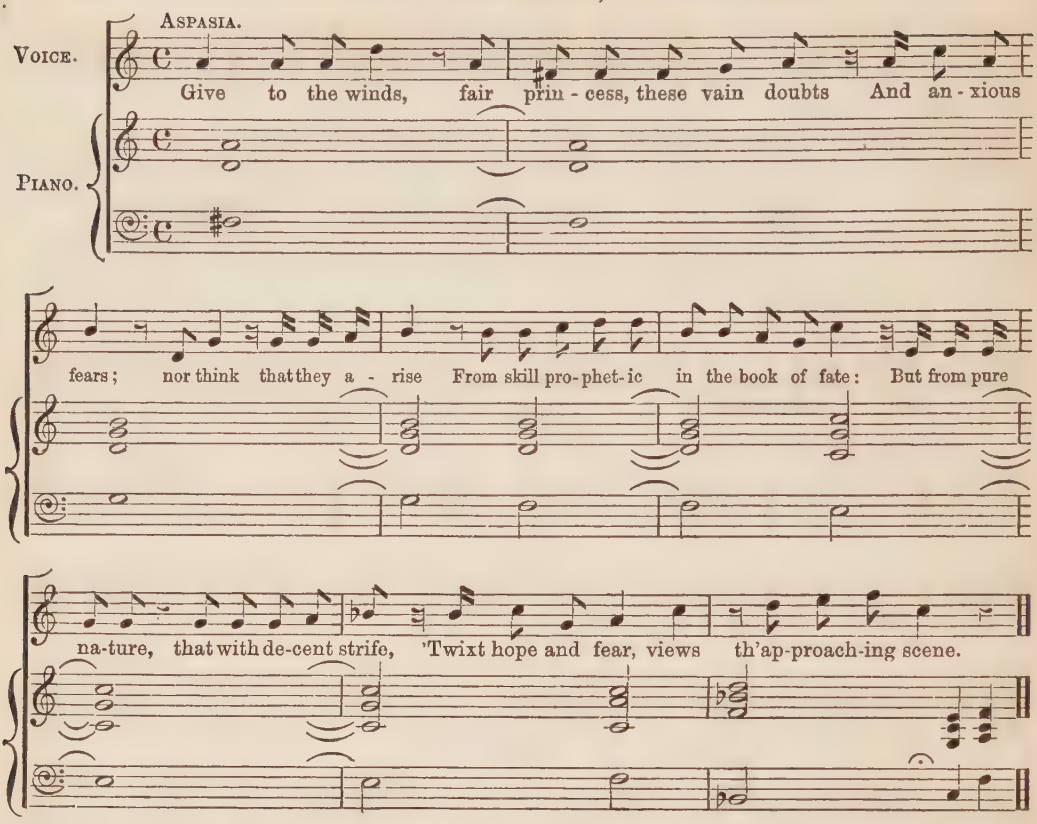

Adagio.
ev' - ry
Adagio.
pas - - - sion's thine, O love.
f
Love, thou plea - sing irk - some guest! Wish - es ri - sing, doubts sur -
p


- pri - sing, wish-es ri - sing, doubts sur - pri - sing, Give thy change - ful
tide no rest, give thy change - ful tide no rest, give thy
change - ful tide no rest, Love, thou pleas - ing irk - some guest!
ev' - ry pas - sion's thine, O love, joys sur - round me,
fears con - found me, ev' - ry pas - sion's thine, O . . love.

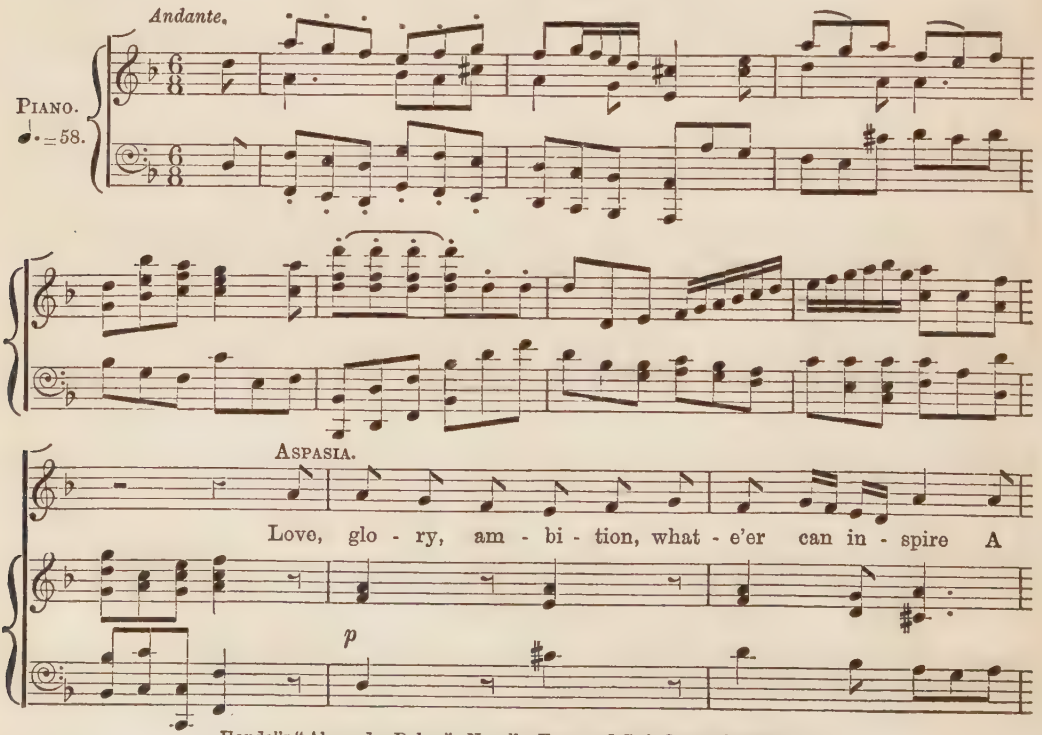

Toss'd from
thought to thought I . . rove, toss'd from
thought to thought I . . rove, toss'd from thought to thought I . . rove, joys sur -
- round me, fears con- found me, joys sur- round me, fears con - found me,
ev' - ry pas - sion's thine, O love, toss'd from

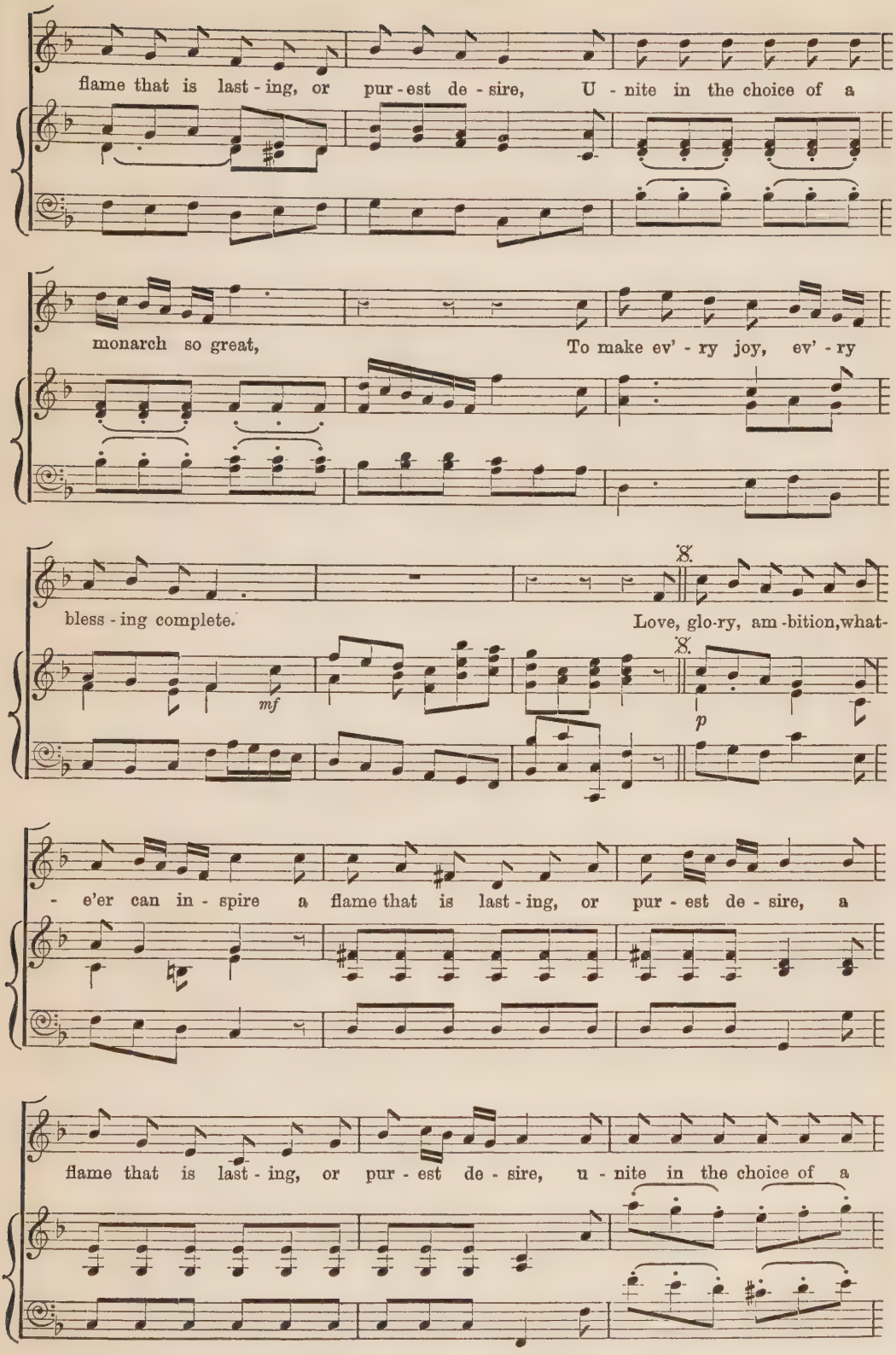

thought to thought I rove,
Adagio.
ev' - ry
Adagio.
pas - - sion's thine, O love.
f

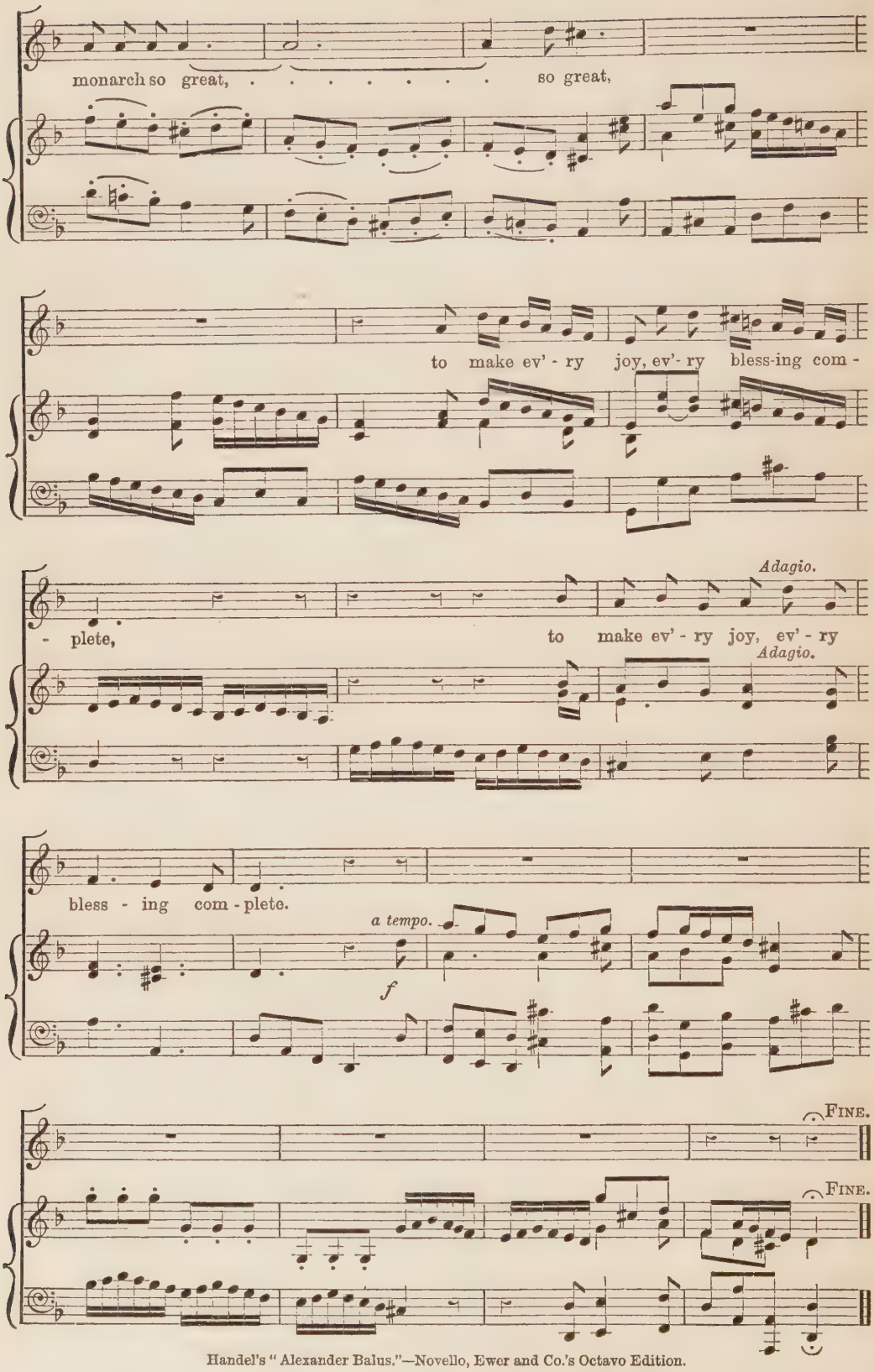
*No.* 33. RECIT.—"GIVE TO THE WINDS, FAIR PRINCESS."

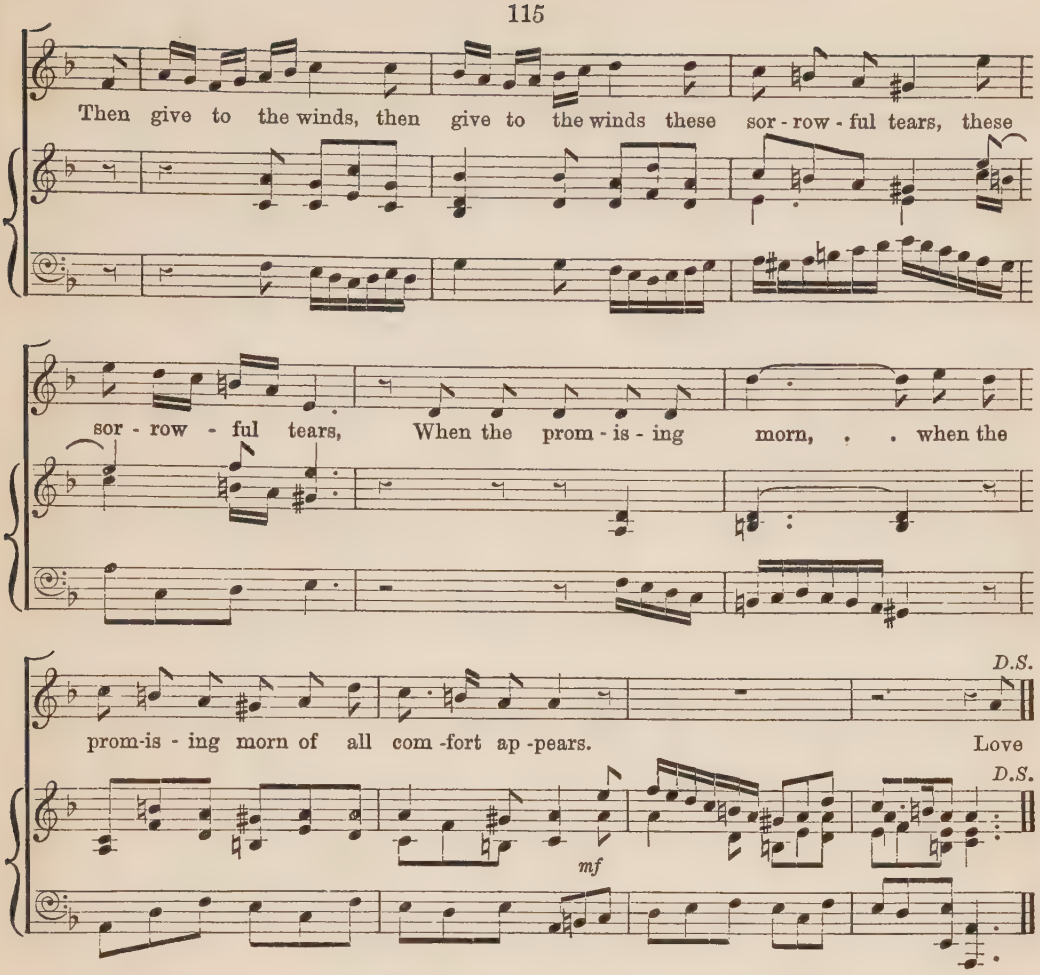



*No.* 34. AIR.—"LOVE, GLORY, AMBITION."

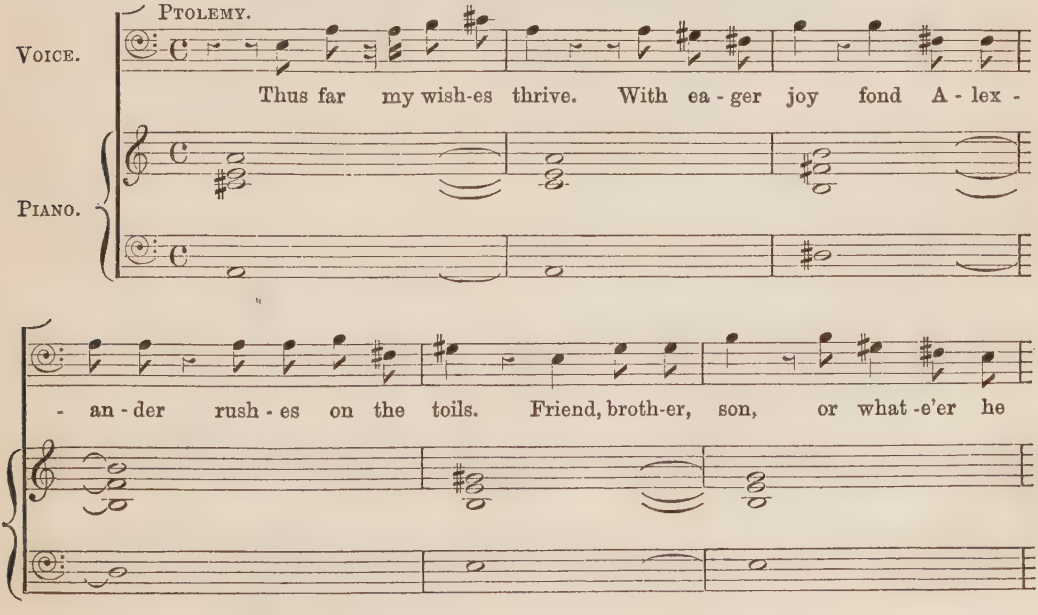


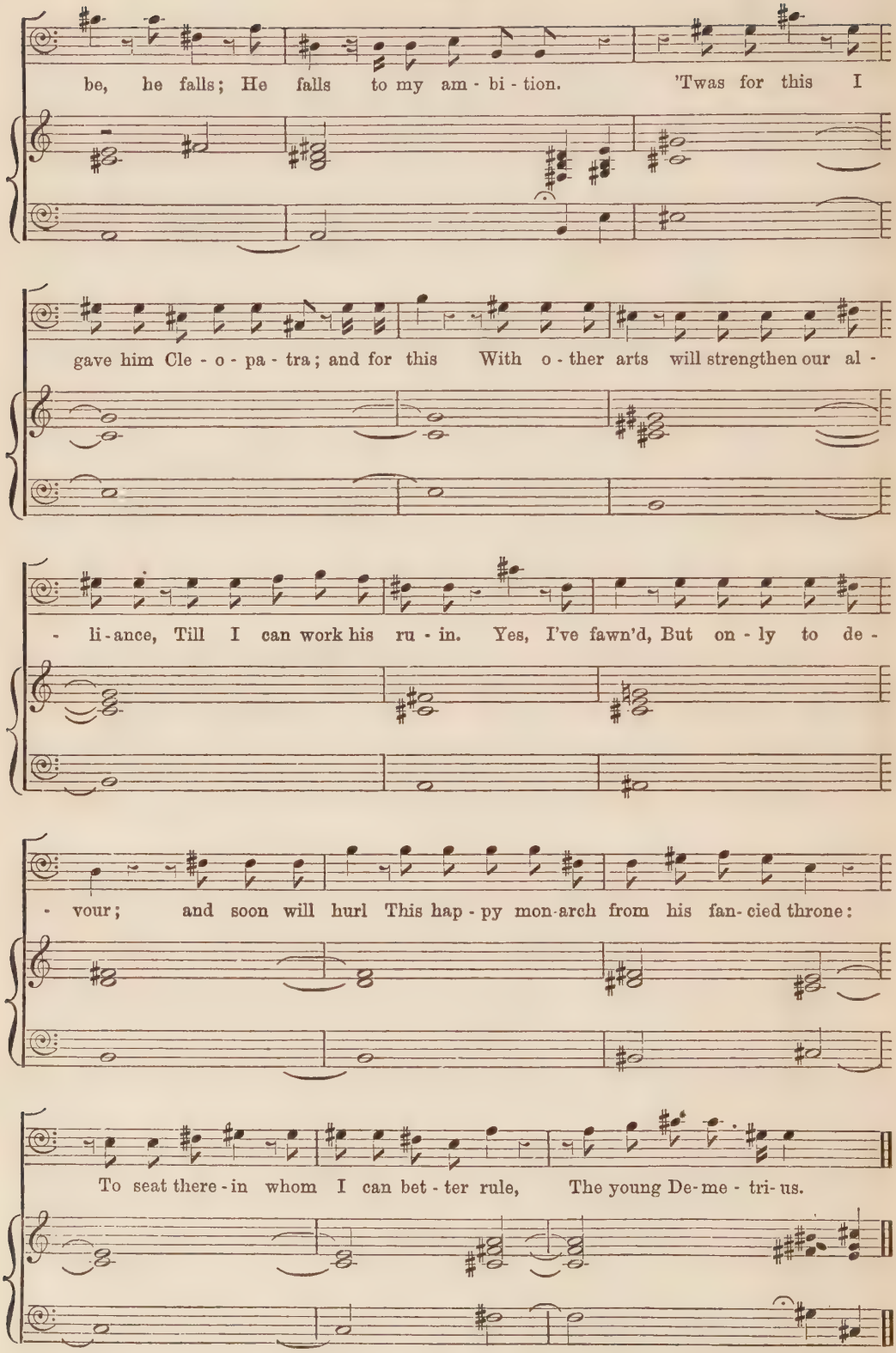

flame that is last - ing, or pur - est de - sire, U - nite in the choice of a
monarch so great, To make ev' - ry joy, ev' - ry
bless - ing complete. Love, glo-ry, am - bition, what-
mf
8.
p
- e'er can in - spire a flame that is last - ing, or pur - est de - sire, a
flame that is last - ing, or pur - est de - sire, u - nite in the choice of a

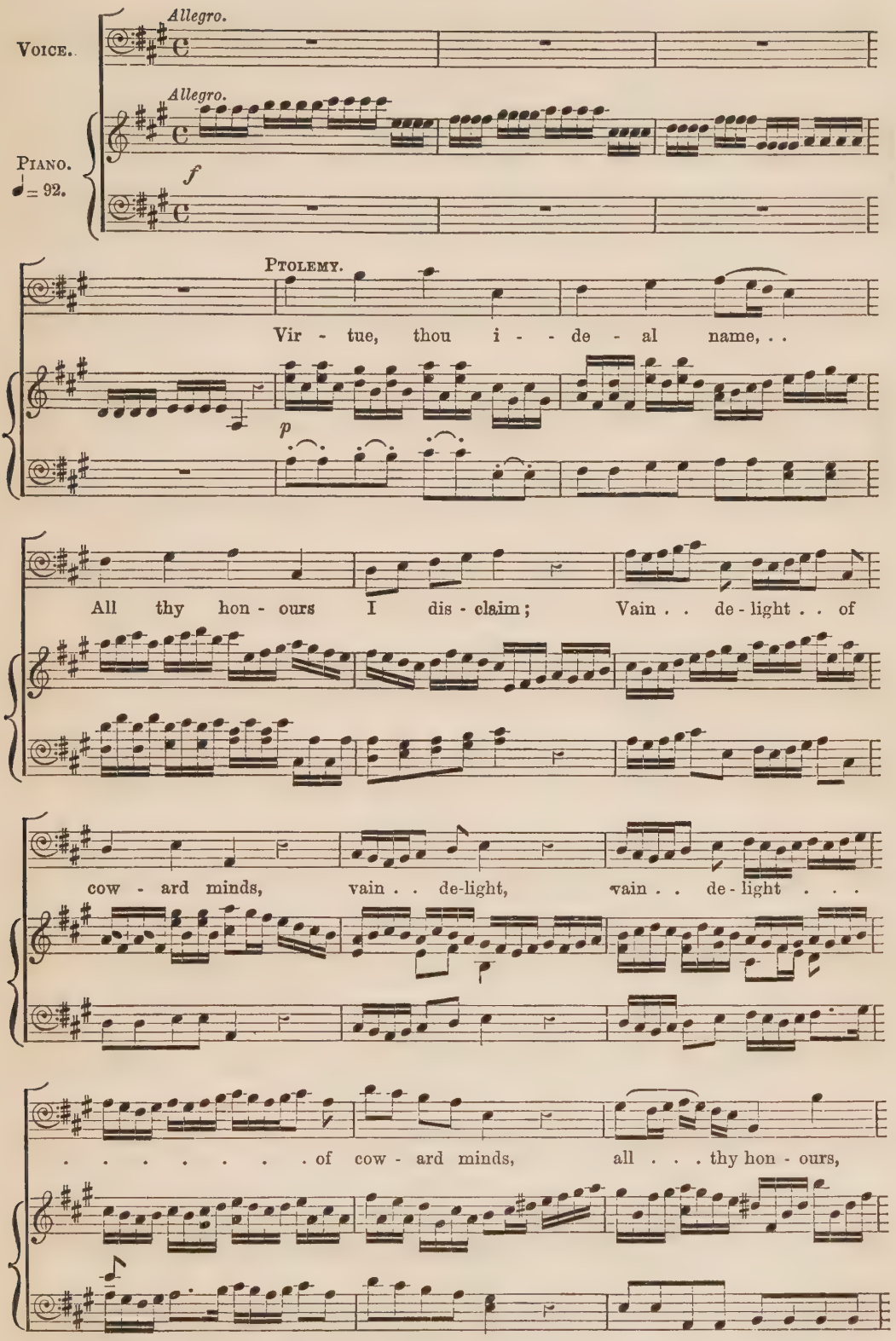

monarch so great, so great,
to make ev' - ry joy, ev' - ry bless-ing com -
- plete,
Adagio.
to make ev' - ry joy, ev' - ry
Adagio.
bless - ing com - plete.
a tempo.
f
Fine.
Fine.

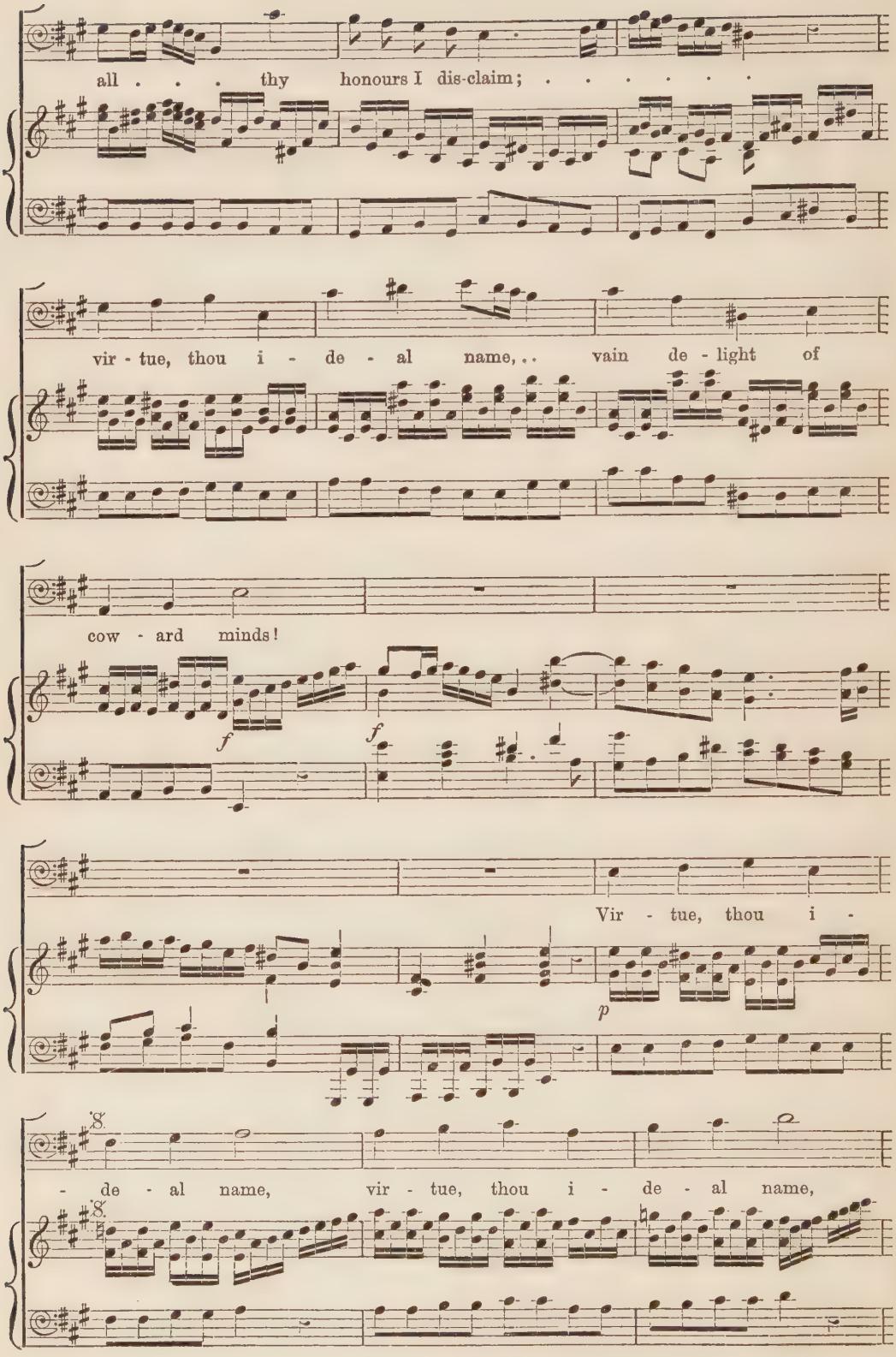


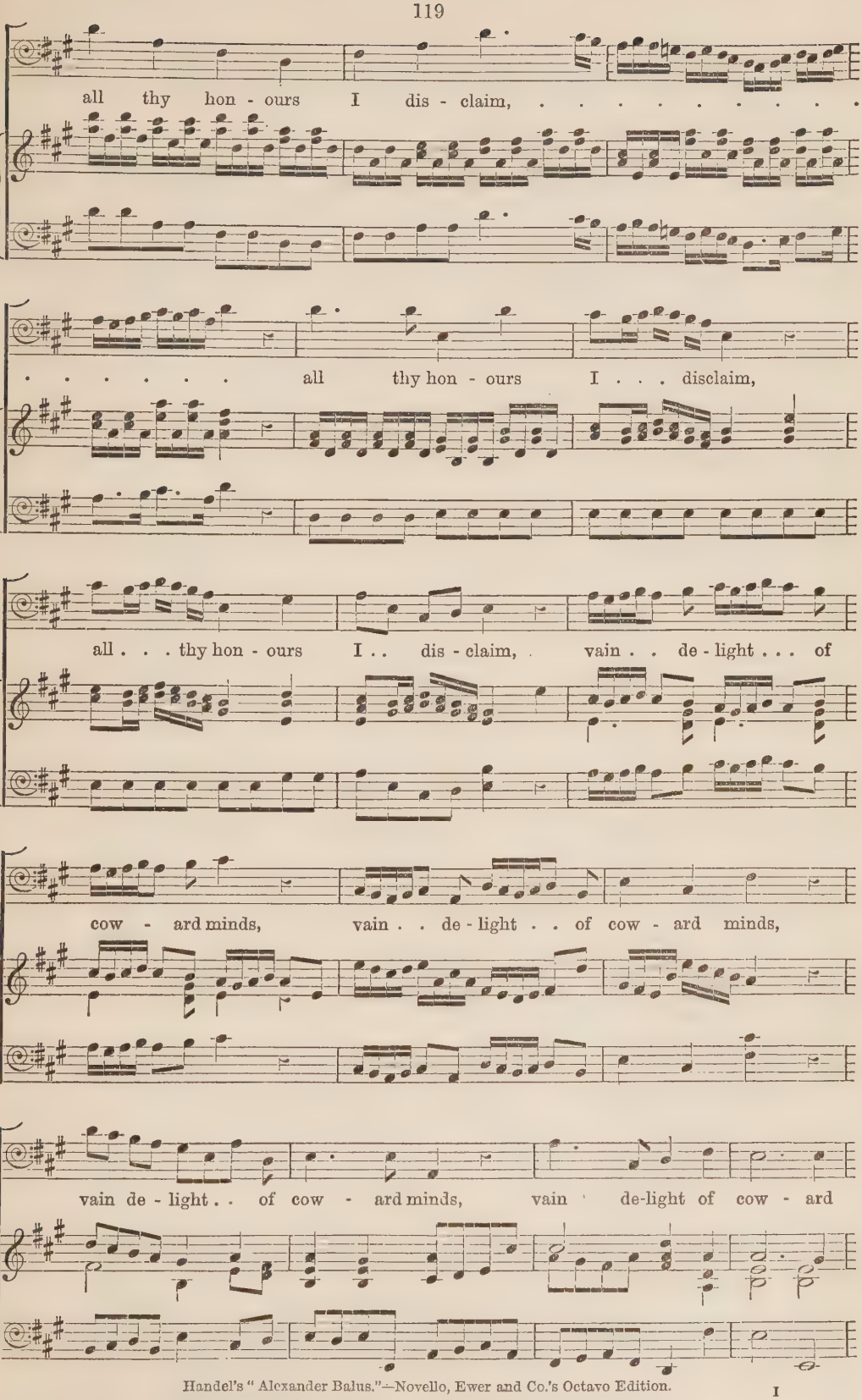

*No.* 35. RECIT.—"THUS FAR MY WISHES THRIVE."

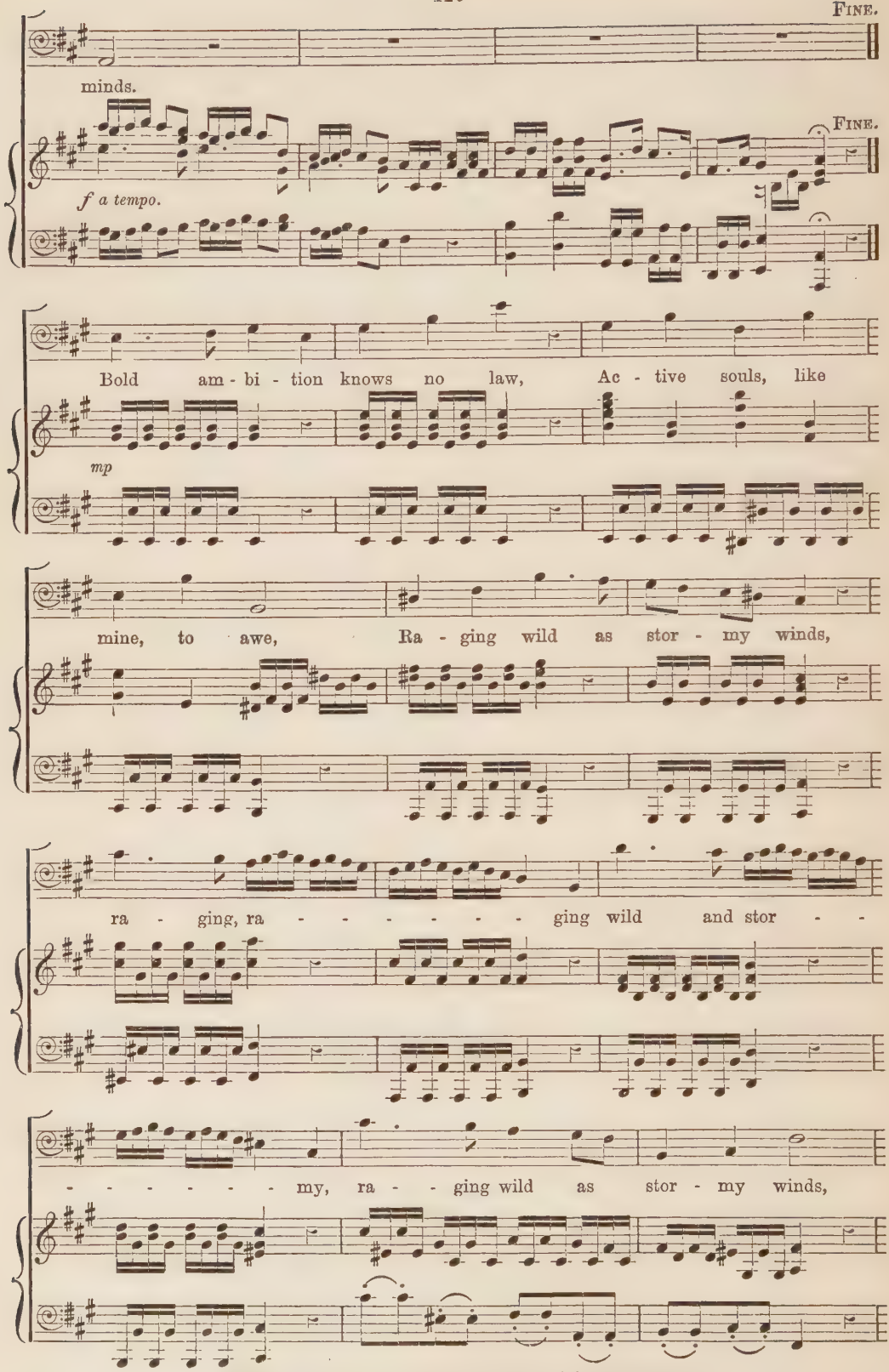


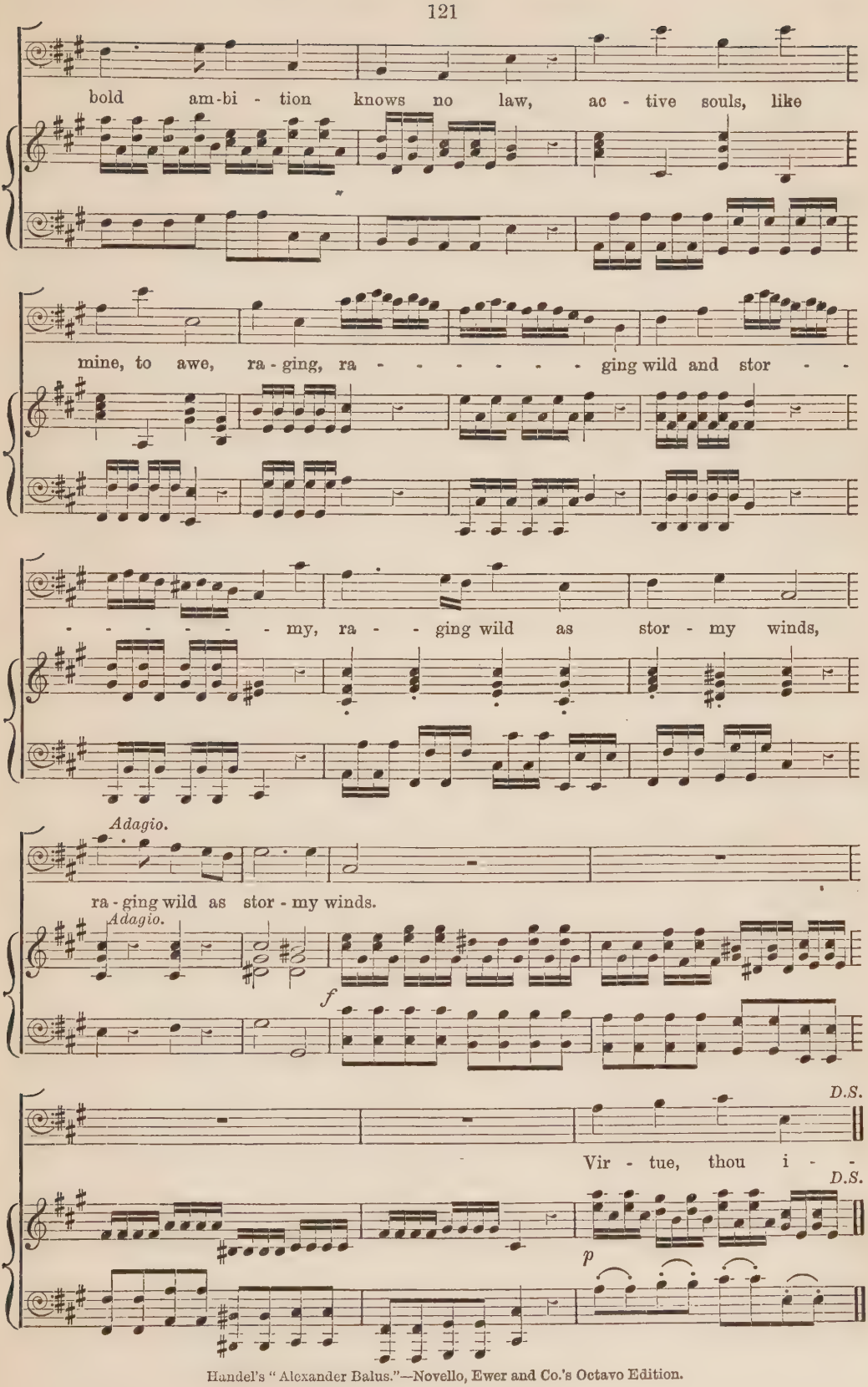

be, he falls; He falls to my am - bi - tion. 'Twas for this I
gave him Cle - o - pa - tra; and for this With o - ther arts will strengthen our al -
- li - ance, Till I can work his ru - in. Yes, I've fawn'd, But on - ly to de -
- vour; and soon will hurl This hap - py mon - arch from his fan - cied throne:
To seat there - in whom I can bet - ter rule, The young De - me - tri - us.


Allegro.
VOICE.
Allegro.
PIANO.
♩ = 92.
f
PTOLEMY.
Vir - tue, thou i - - de - al name, . .
p
All thy hon - ours I dis - claim; Vain . . de - light . . of
cow - ard minds, vain . . de-light, vain . . de - light . . .
. . . . . of cow - ard minds, all . . . thy hon - ours,

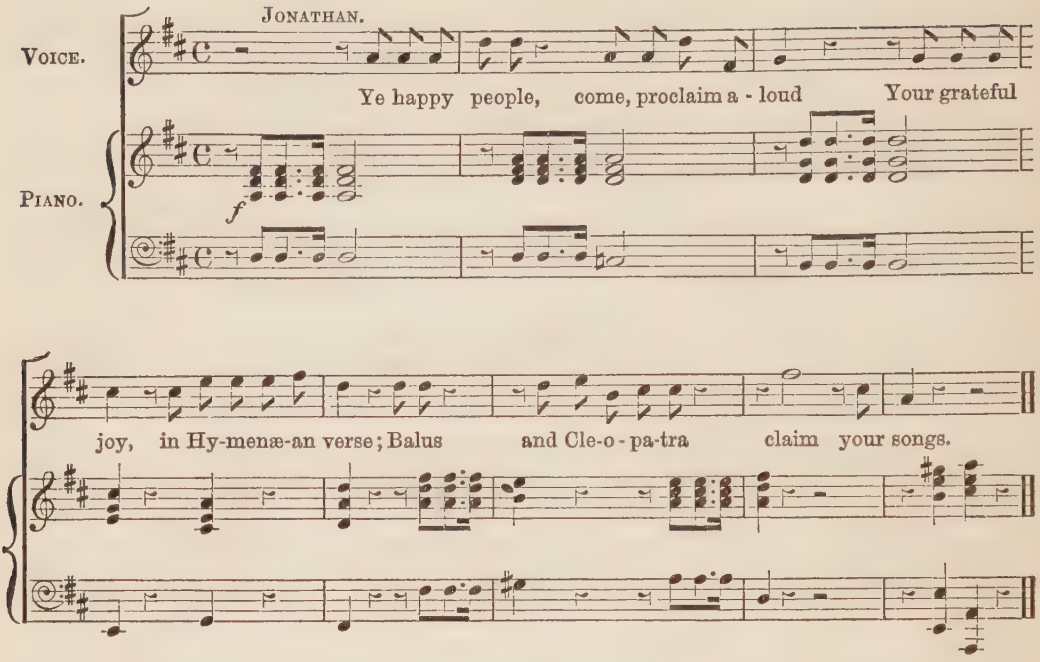

all . . . thy honours I dis-claim; . . . . . .
vir - tue, thou i - de - al name, . . vain de - light of
cow - ard minds!
f
f
Vir - tue, thou i -
p
8.
- de - al name, vir - tue, thou i - de - al name,
8.


all thy hon - ours I dis - claim, . . . . . .
. . . . . all thy hon - ours I . . . disclaim,
all . . . thy hon - ours I . . dis - claim, vain . . de - light . . . of
cow - ard minds, vain . . de - light . . of cow - ard minds,
vain de - light . . of cow - ard minds, vain de-light of cow - ard

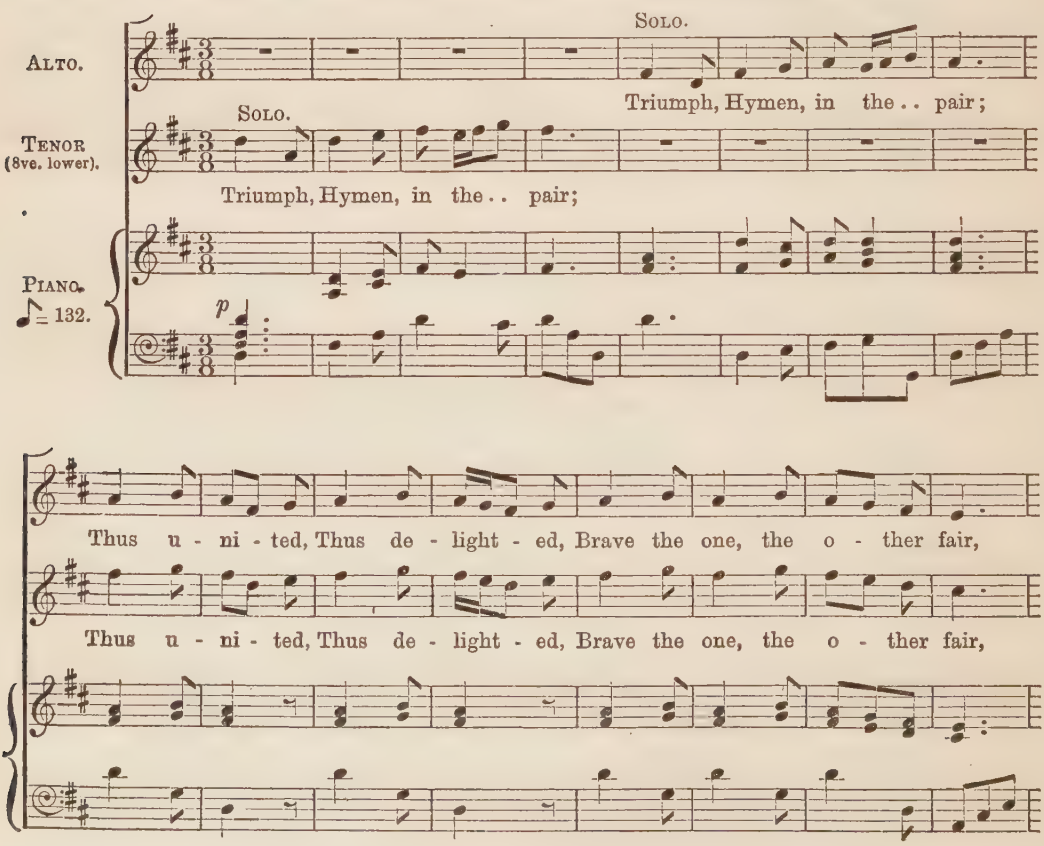

FINE.
minds.
FINE.
f a tempo.
Bold am - bi - tion knows no law, Ac - tive souls, like
mp
mine, to awe, Ra - ging wild as stor - my winds,
ra - ging, ra - - - - - - ging wild and stor - -
- - - - - - - my, ra - - ging wild as stor - my winds,

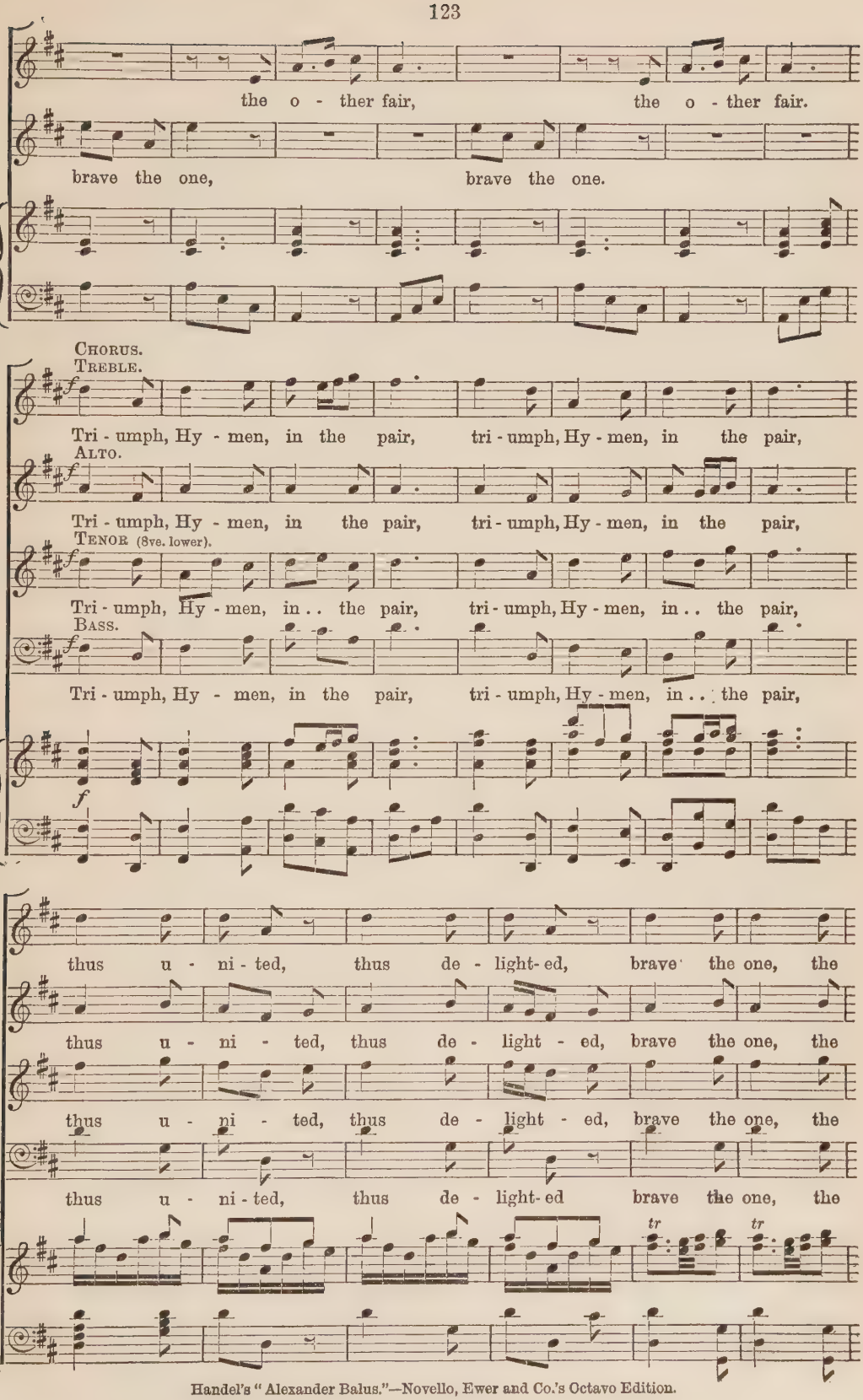

bold am-bi - tion knows no law, ac - tive souls, like
mine, to awe, ra - ging, ra - - - - - - - ging wild and stor - -
- - - - - - my, ra - - ging wild as stor - my winds,
Adagio.
ra - ging wild as stor - my winds.
Adagio.
f
D.S.
Vir - tue, thou i - -
D.S.
p

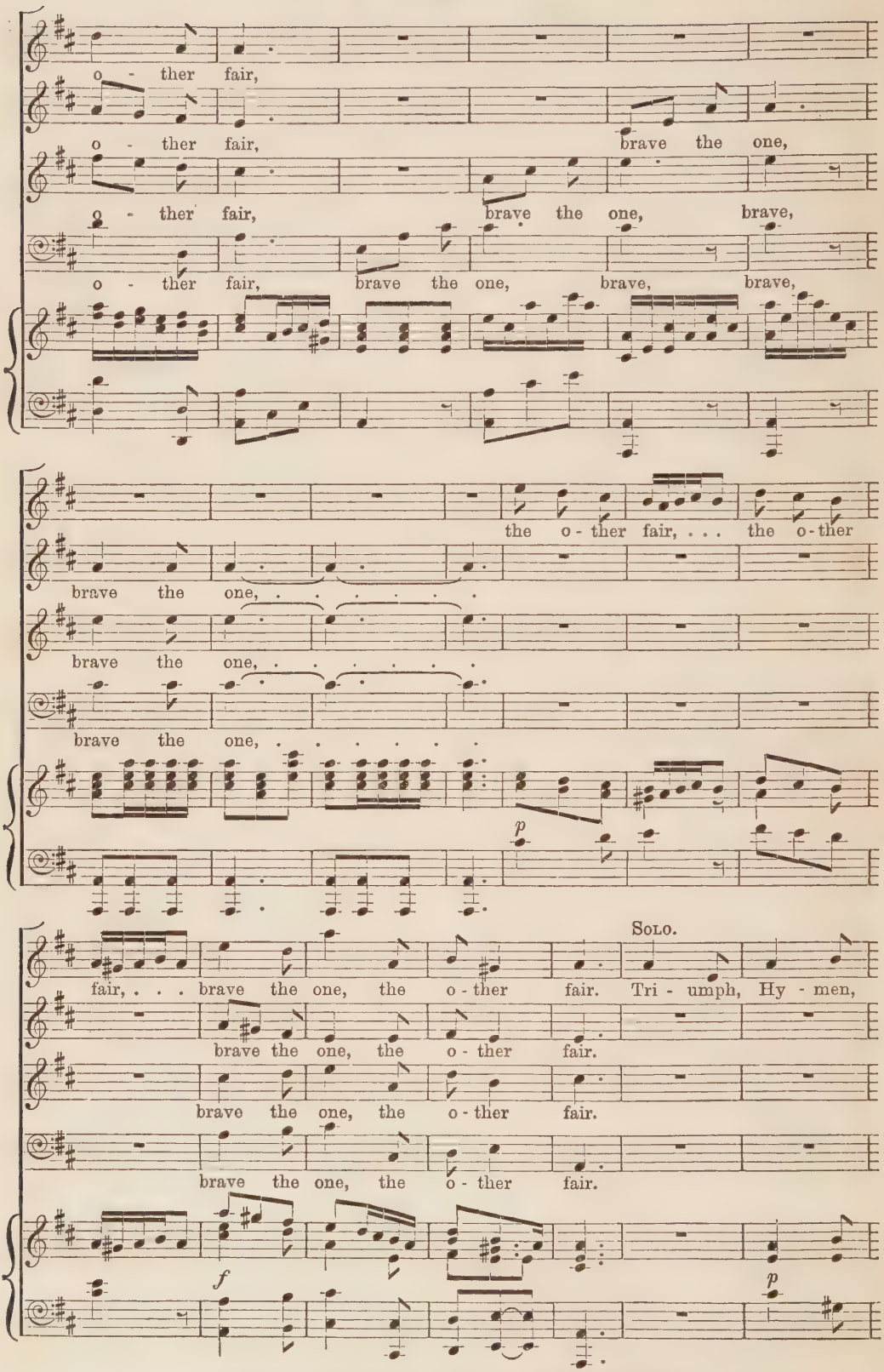
*No.* 37. RECIT. (ACCOMPANIED).—"YE HAPPY PEOPLE."

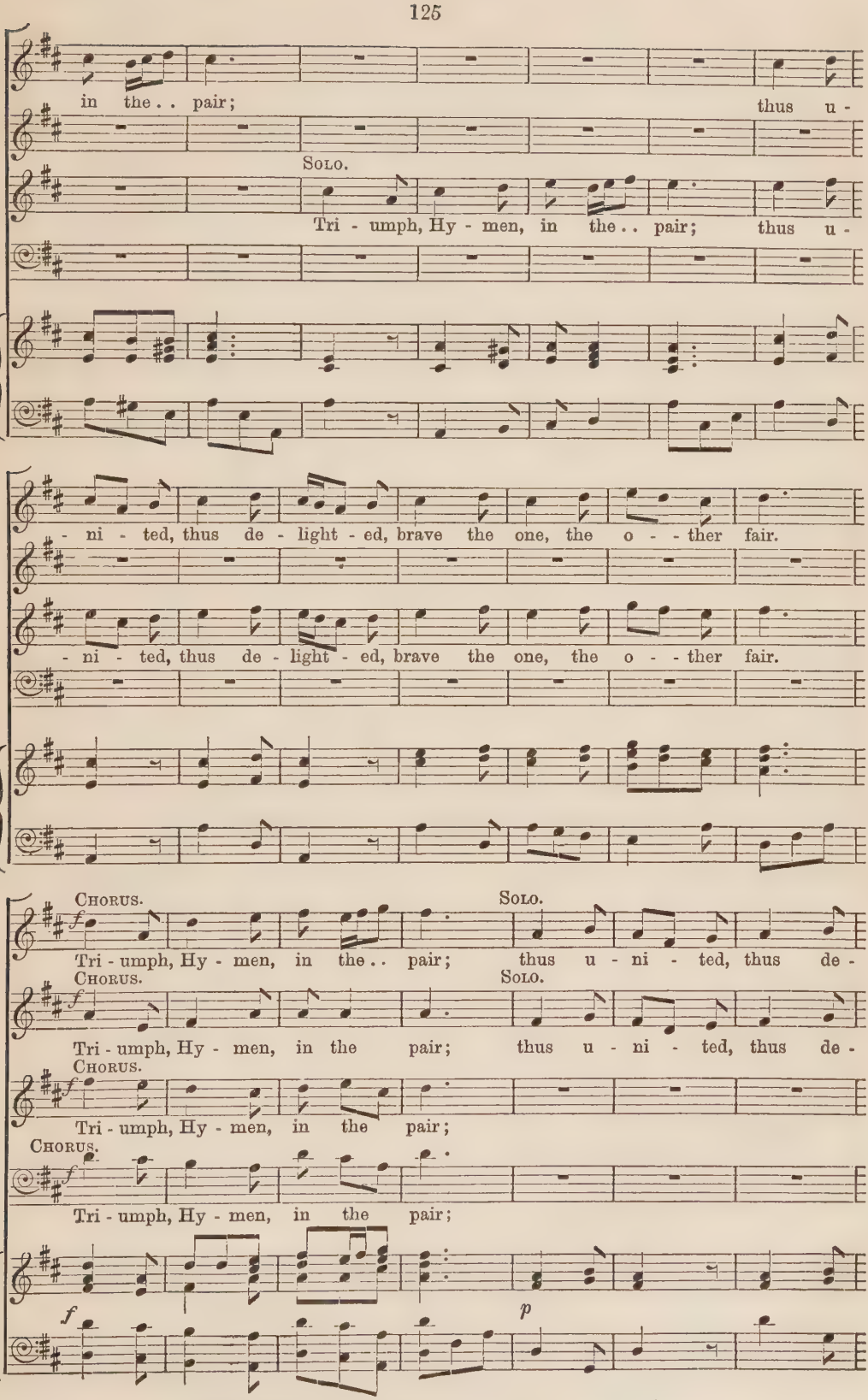


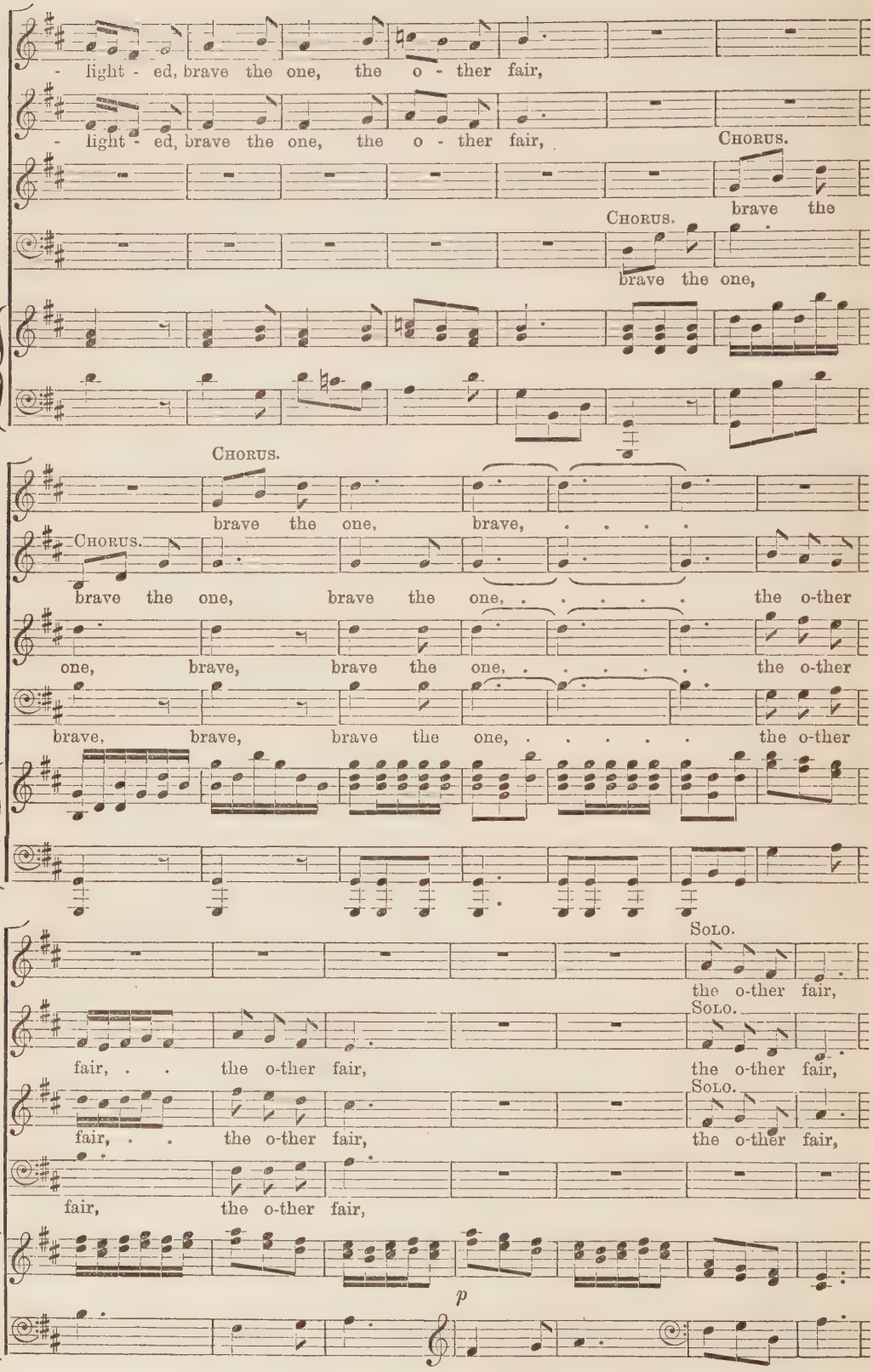

*No.* 38. SOLI AND CHORUS.—"TRIUMPH, HYMEN, IN THE PAIR."

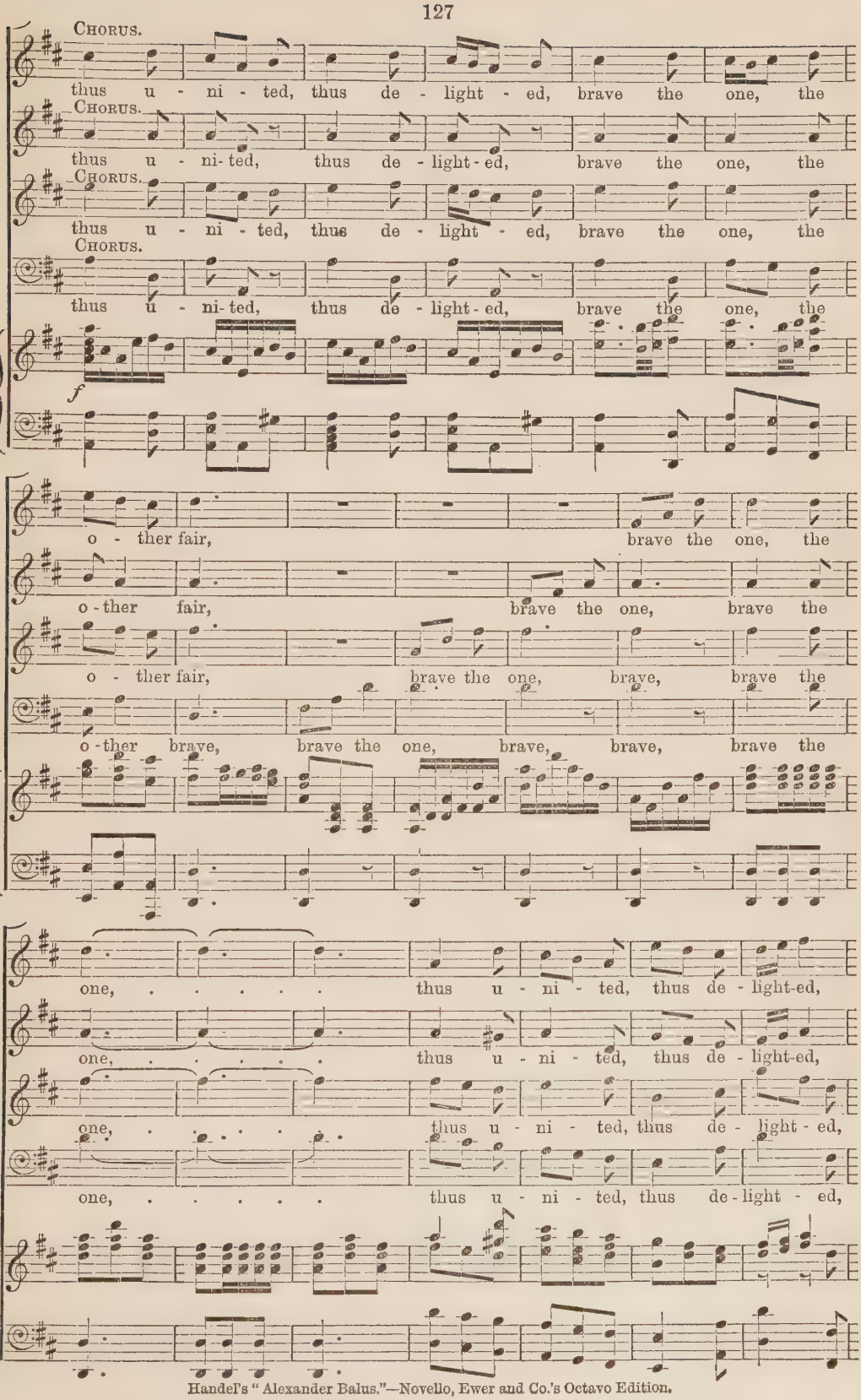


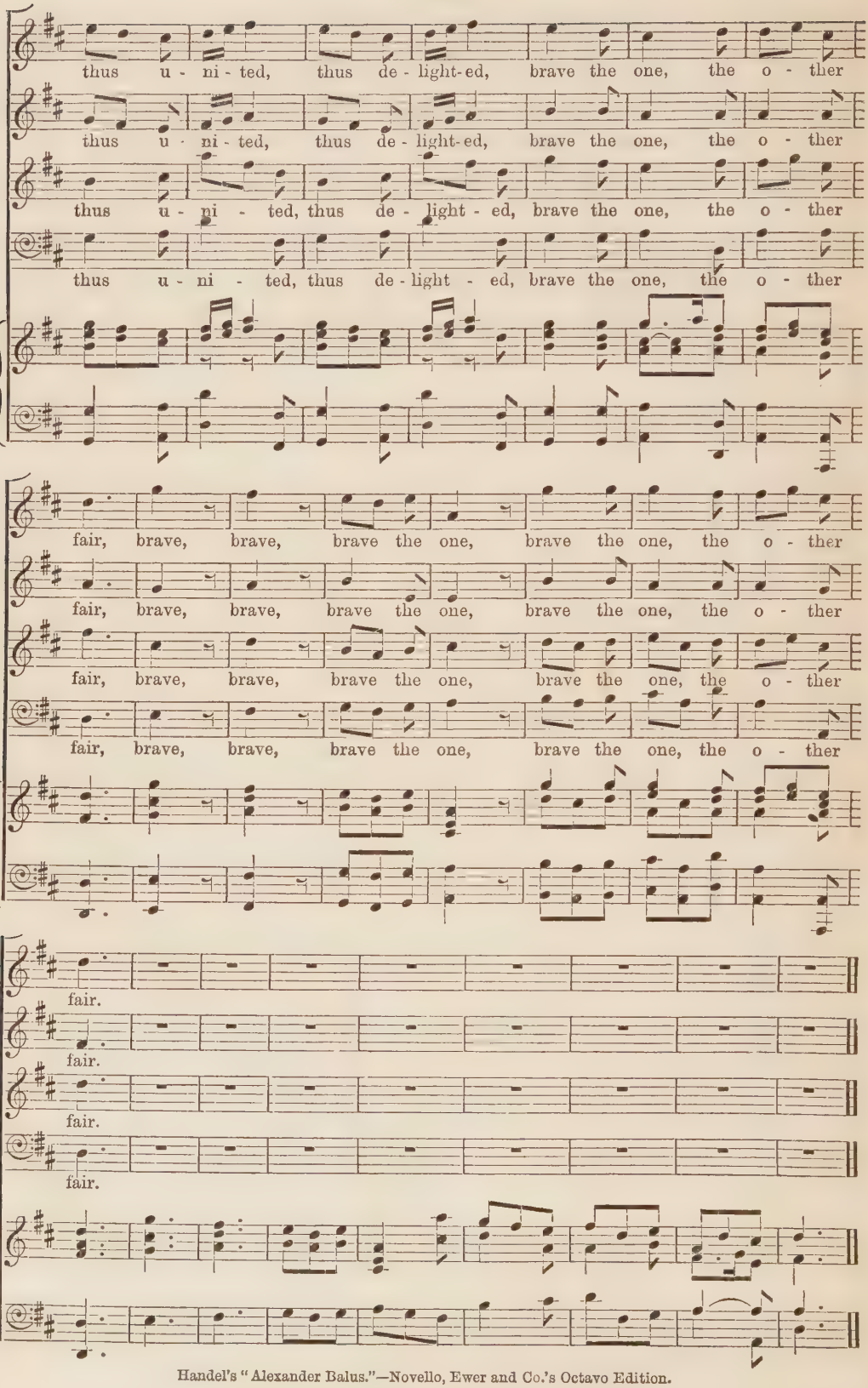

the o - ther fair, the o - ther fair.
brave the one, brave the one.
Chorus.
Treble.
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair,
Alto.
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair,
Tenor (8ve. lower).
Tri - umph, Hy - men, in . . the pair, tri - umph, Hy - men, in . . the pair,
Bass.
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in . . the pair,
thus u - ni - ted, thus de - light - ed, brave the one, the
thus u - ni - ted, thus de - light - ed, brave the one, the
thus u - ni - ted, thus de - light - ed brave the one, the
tr
tr


o - ther fair,
o - ther fair, brave the one,
o - ther fair, brave the one, brave,
o - ther fair, brave the one, brave, brave,
the o - ther fair, . . . the o - ther
brave the one, . . . . . .
brave the one, . . . . . .
brave the one, . . . . . .
p
Solo.
fair, . . . brave the one, the o - ther fair. Tri - umph, Hy - men,
brave the one, the o - ther fair.
brave the one, the o - ther fair.
brave the one, the o - ther fair.
f
p

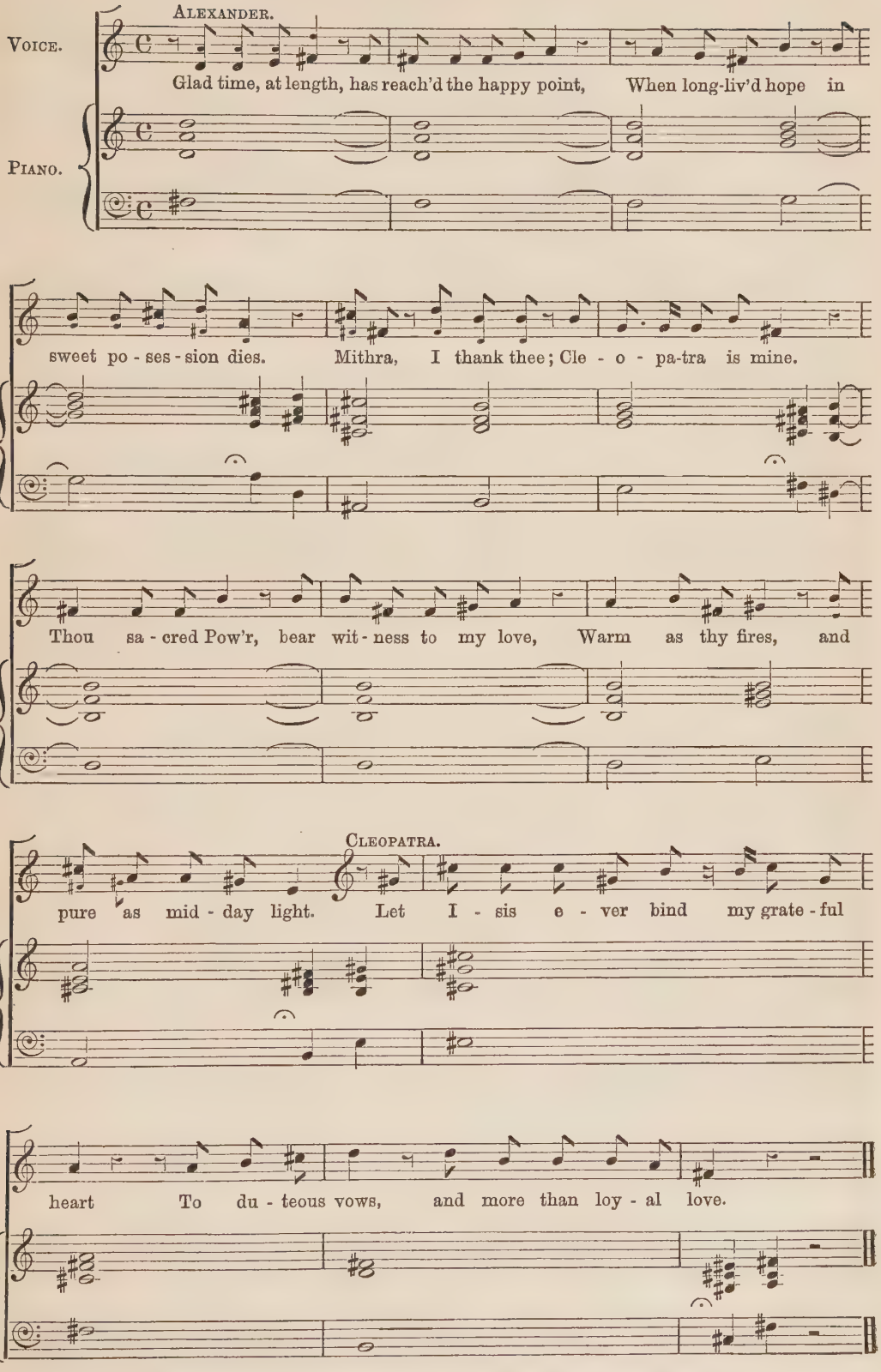

in the . . pair;
thus u -
Solo.
Tri - umph, Hy - men, in the . . pair; thus u -
- ni - ted, thus de - light - ed, brave the one, the o - - ther fair.
- ni - ted, thus de - light - ed, brave the one, the o - - ther fair.
Chorus.
Solo.
Tri - umph, Hy - men, in the . . pair; thus u - ni - ted, thus de -
Chorus.
Solo.
Tri - umph, Hy - men, in the pair; thus u - ni - ted, thus de -
Chorus.
Tri - umph, Hy - men, in the pair;
Chorus.
Tri - umph, Hy - men, in the pair;
f
p

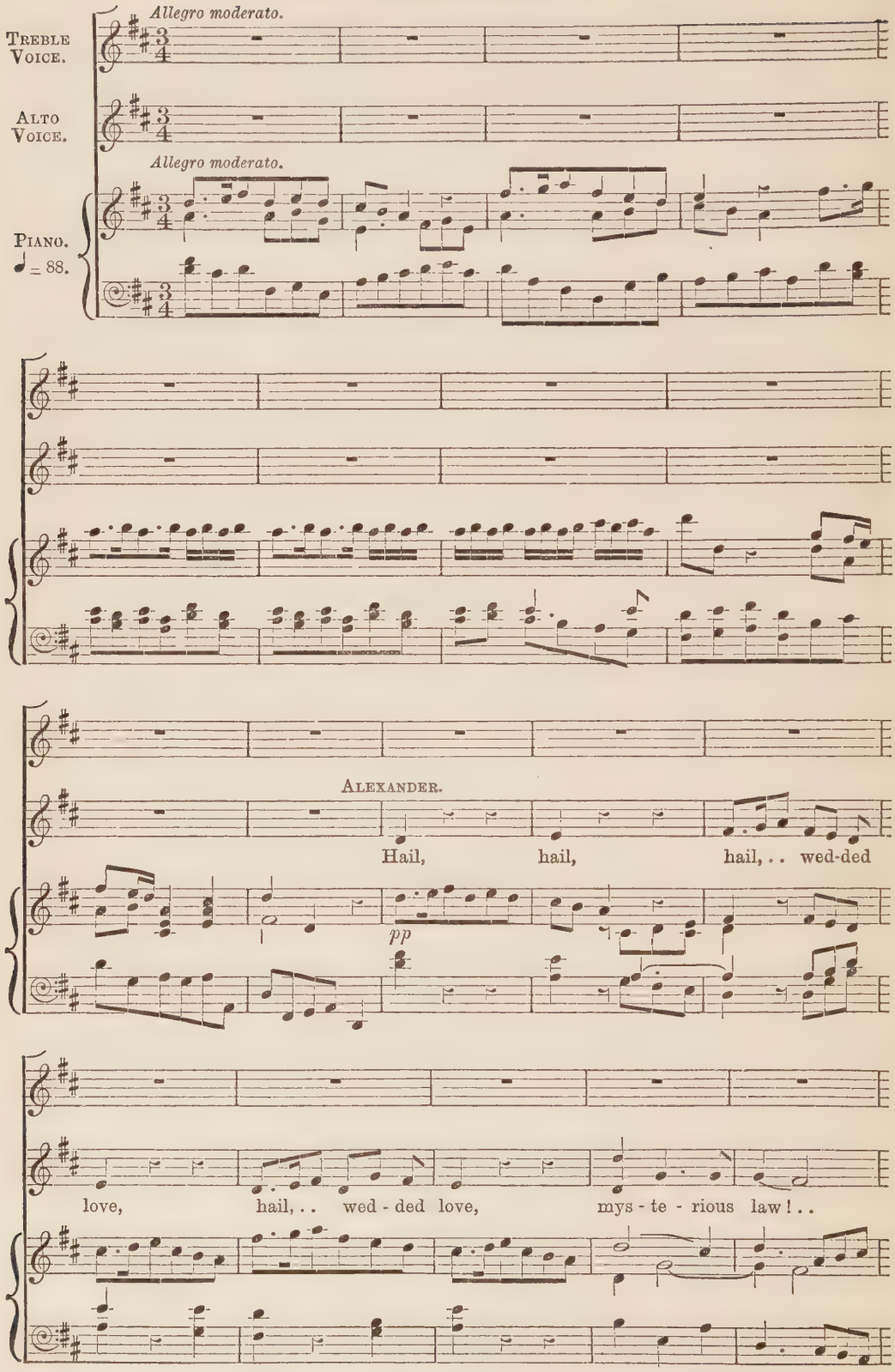

- light - ed, brave the one, the o - ther fair,
- light - ed, brave the one, the o - ther fair,
Chorus.
brave the
Chorus.
brave the one,
Chorus.
brave the one, brave,
Chorus.
brave the one, brave the one, the o-ther
one, brave, brave the one, the o-ther
brave, brave, brave the one, the o-ther
Solo.
the o-ther fair,
Solo.
fair, the o-ther fair, the o-ther fair,
Solo.
fair, the o-ther fair, the o-ther fair,
fair, the o-ther fair,
p

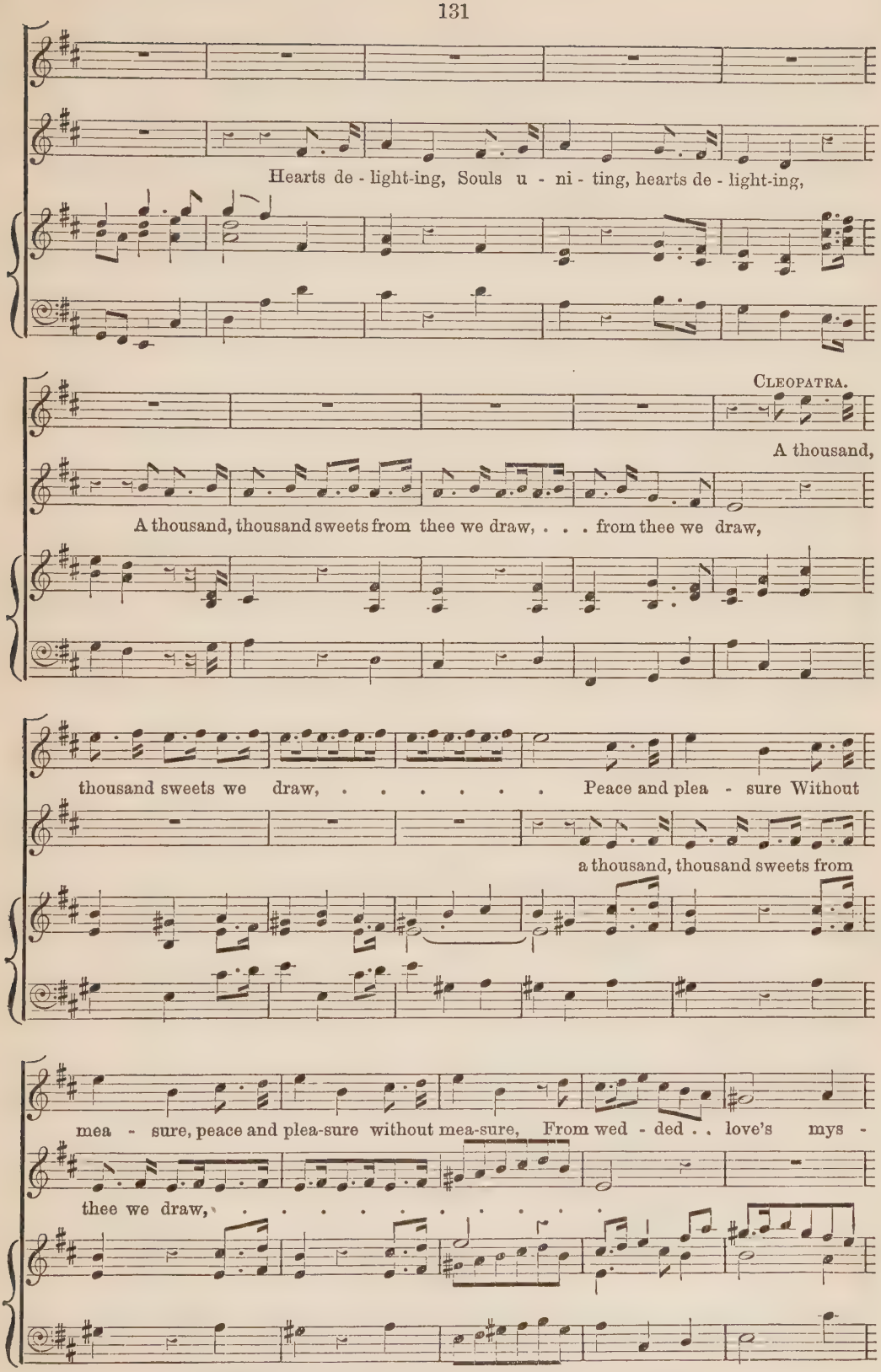

Chorus.
thus u - ni - ted, thus de - light - ed, brave the one, the
Chorus.
thus u - ni - ted, thus de - light - ed, brave the one, the
Chorus.
thus u - ni - ted, thus de - light - ed, brave the one, the
Chorus.
thus u - ni - ted, thus de - light - ed, brave the one, the
f
o - ther fair, brave the one, the
o - ther fair, brave the one, brave the
o - ther fair, brave the one, brave, brave the
o - ther brave, brave the one, brave, brave, brave the
one, . . . . . thus u - ni - ted, thus de - light-ed,
one, . . . . . thus u - ni - ted, thus de - light-ed,
one, . . . . . thus u - ni - ted, thus de - light - ed,
one, . . . . . thus u - ni - ted, thus de - light - ed,

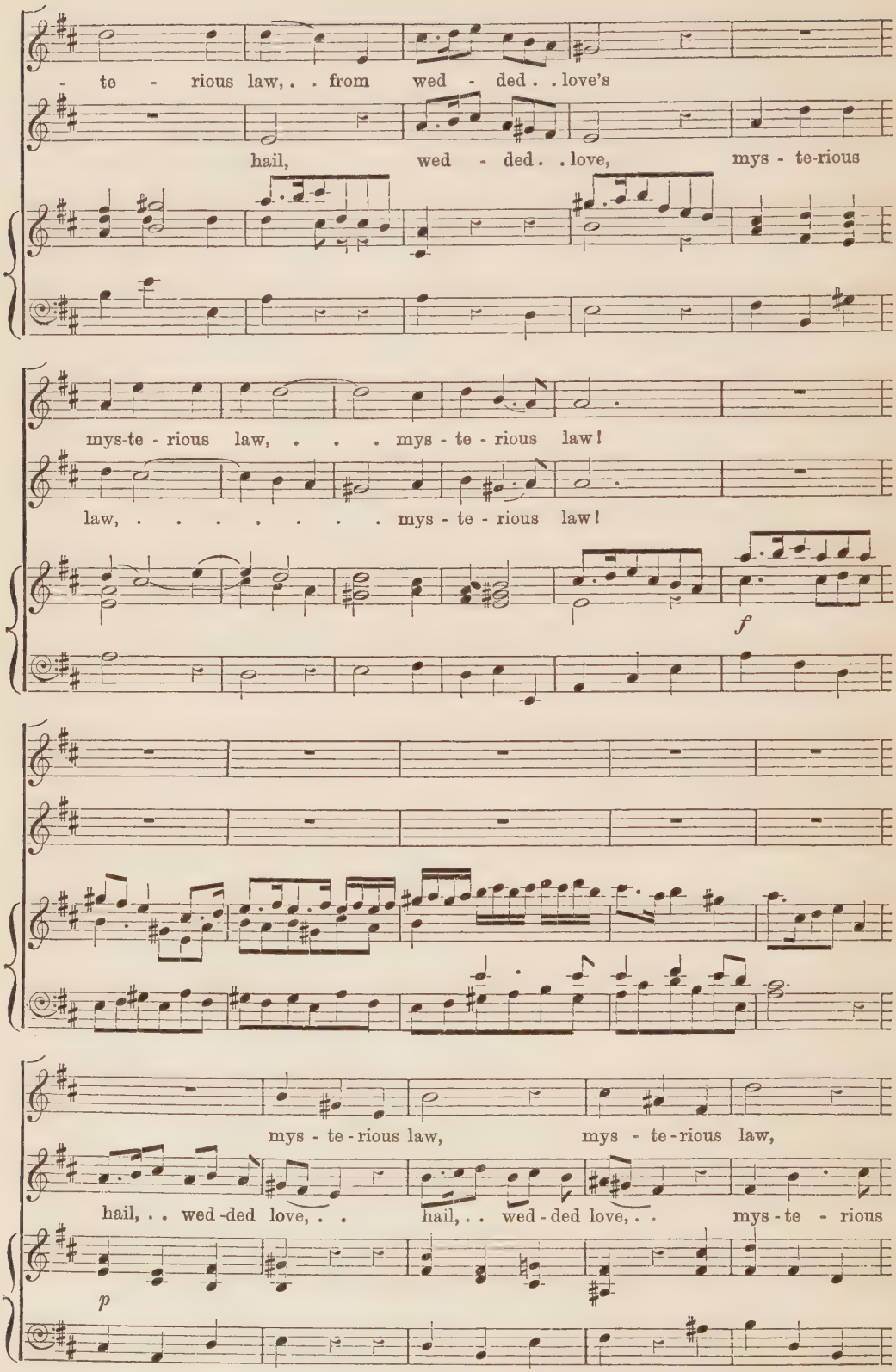

thus u - ni - ted, thus de - light-ed, brave the one, the o - ther
thus u - ni - ted, thus de - light-ed, brave the one, the o - ther
thus u - ni - ted, thus de - light - ed, brave the one, the o - ther
thus u - ni - ted, thus de - light - ed, brave the one, the o - ther
fair, brave, brave, brave the one, brave the one, the o - ther
fair, brave, brave, brave the one, brave the one, the o - ther
fair, brave, brave, brave the one, brave the one, the o - ther
fair, brave, brave, brave the one, brave the one, the o - ther
fair.
fair.
fair.
fair.

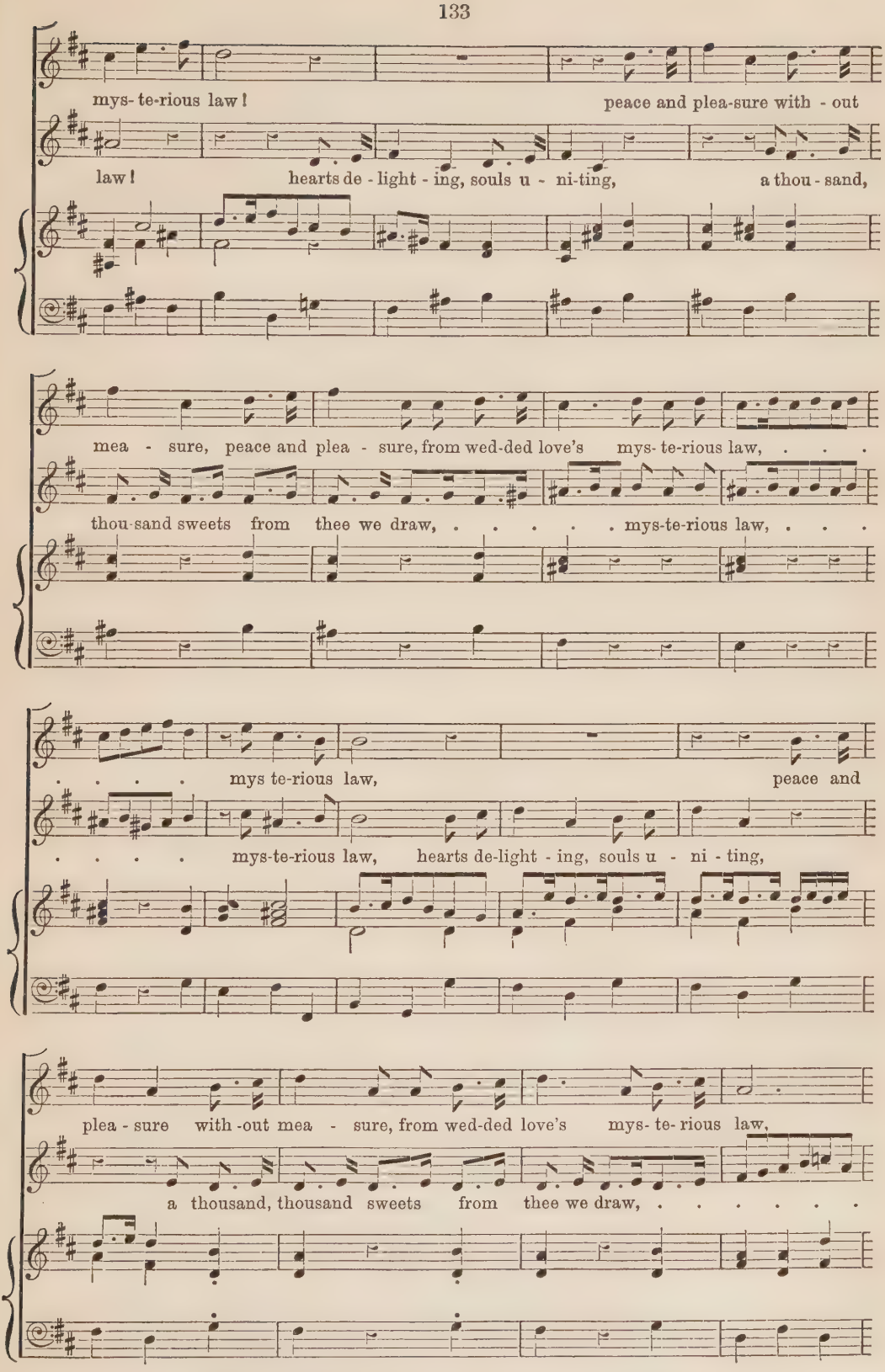
*No.* 39. RECIT.—"GLAD TIME, AT LENGTH."

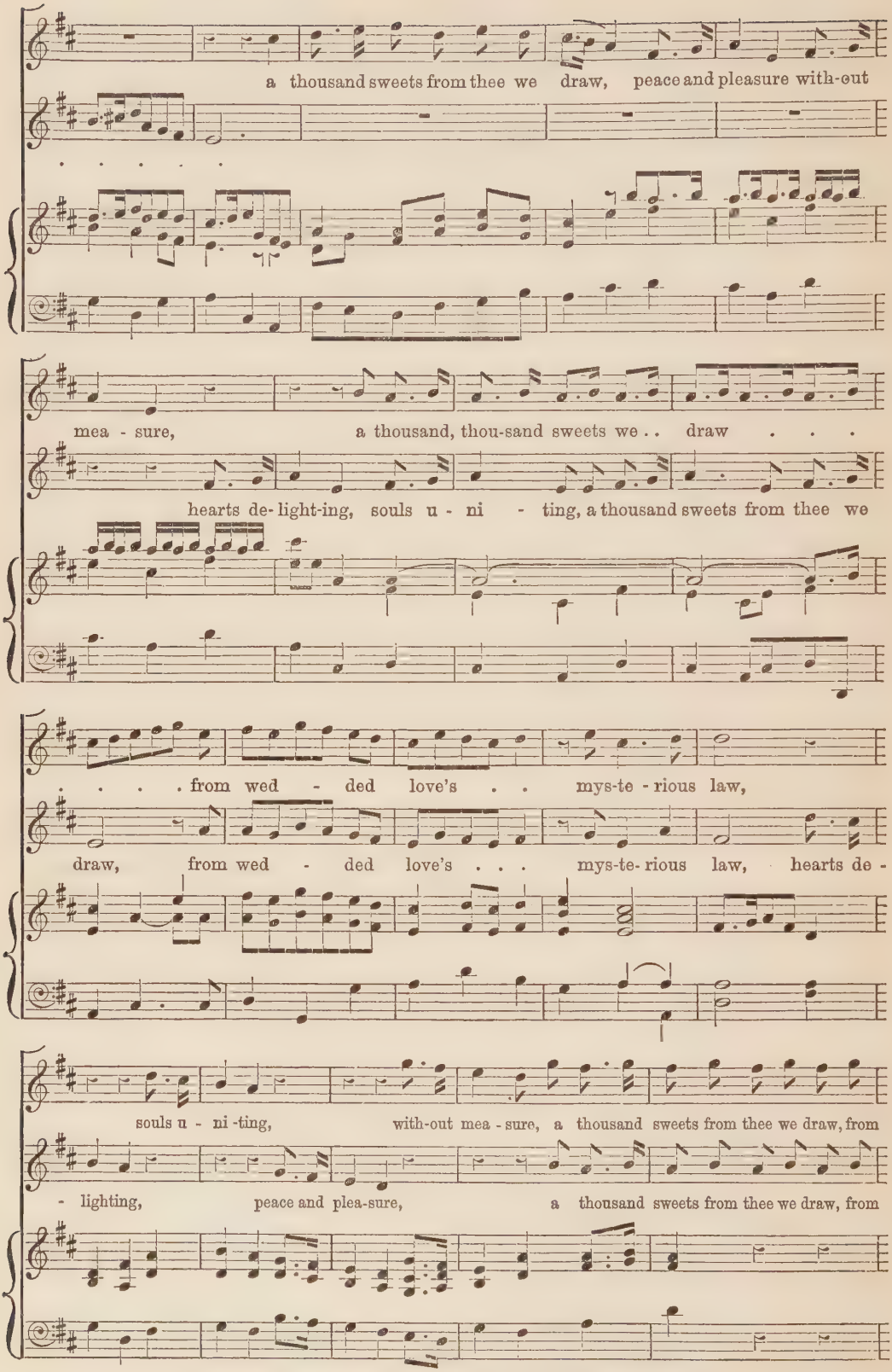


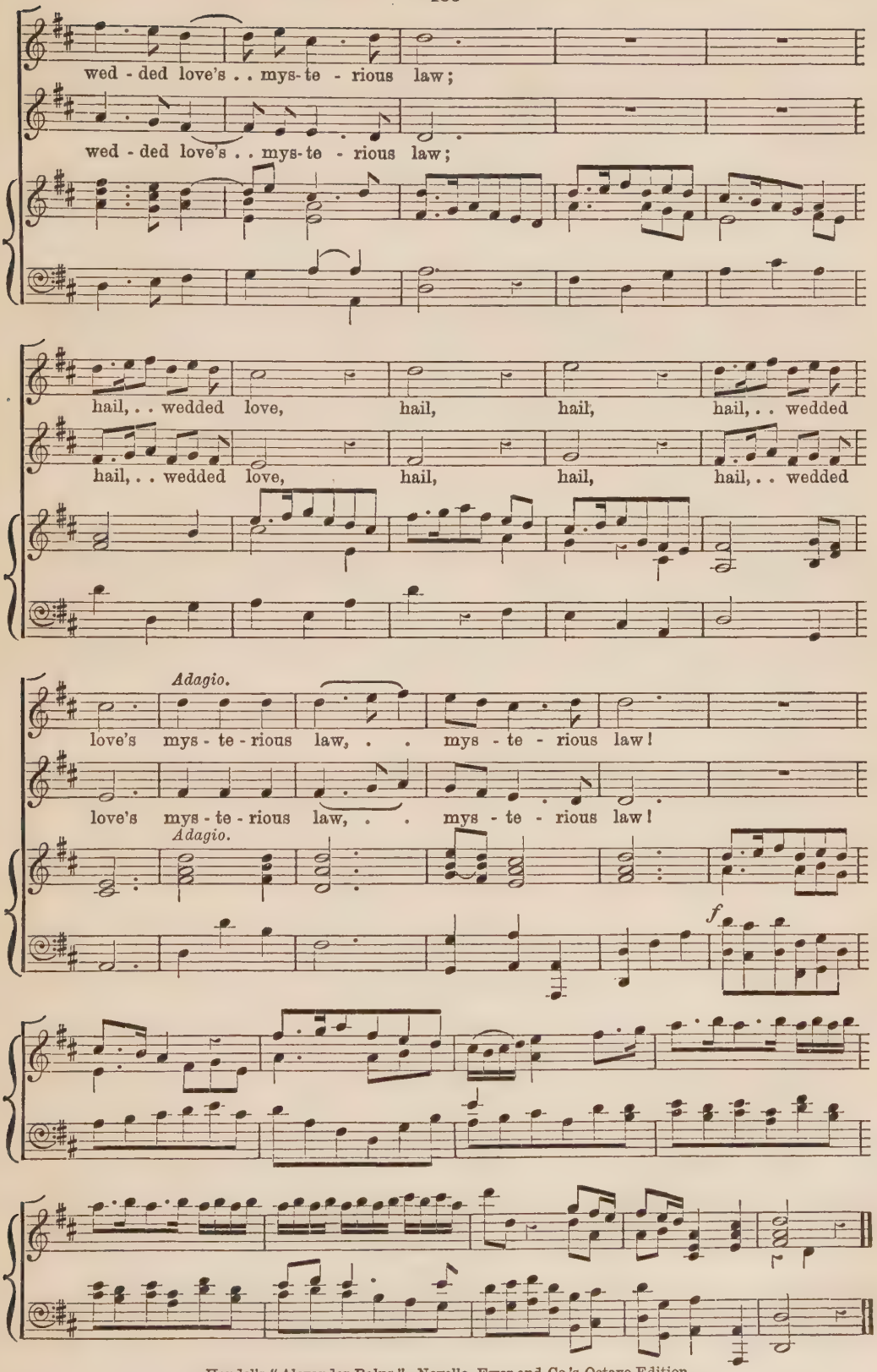

Allegro moderato.
TREBLE VOICE.
ALTO VOICE.
Allegro moderato.
PIANO.
♩ = 88.
ALEXANDER.
Hail, hail, hail, . . wed-ded
pp
love, hail, . . wed - ded love, mys - te - rious law ! . .

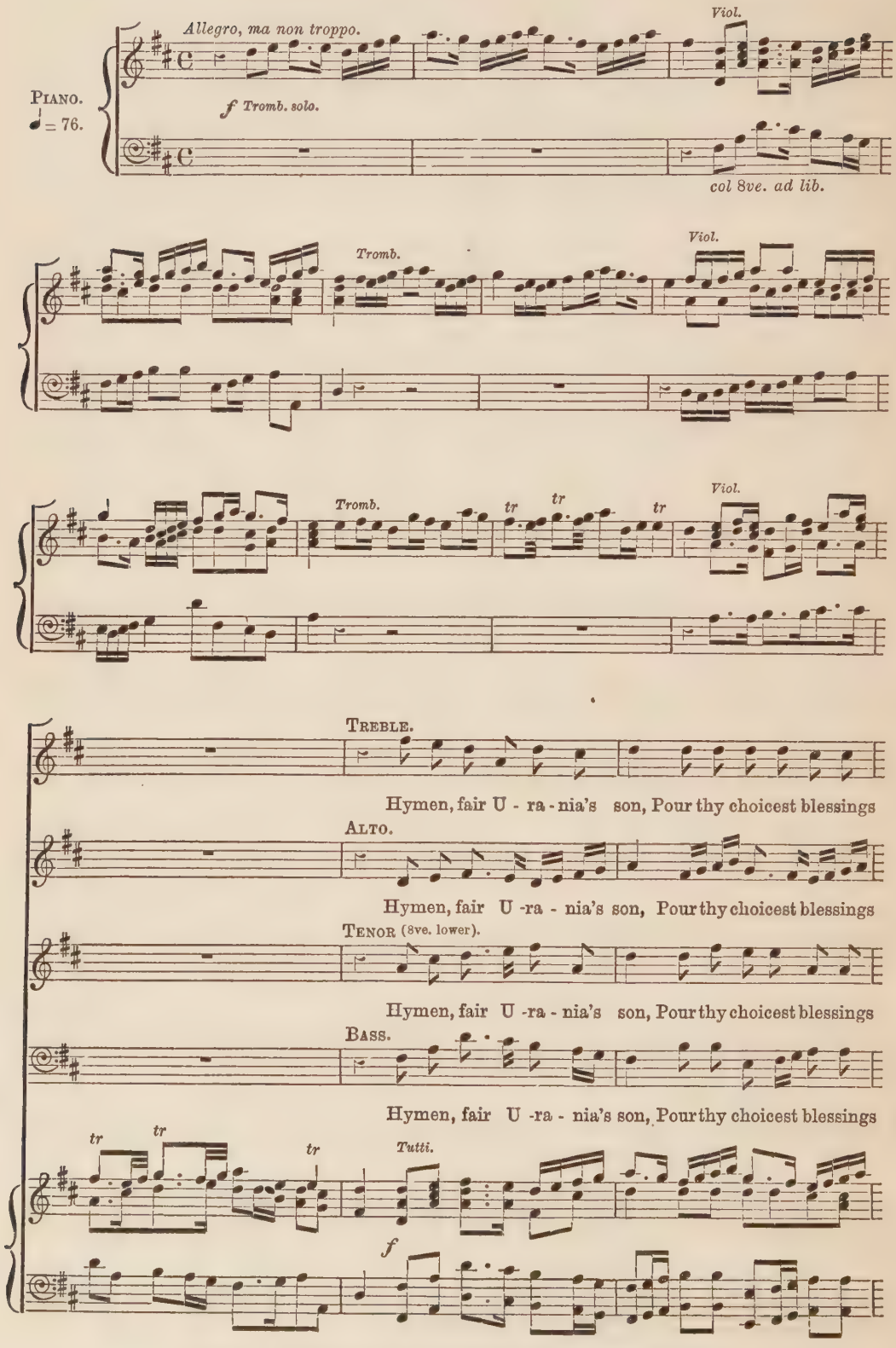

Hearts de - light-ing, Souls u - ni - ting, hearts de - light-ing,
Cleopatra.
A thousand,
A thousand, thousand sweets from thee we draw, . . . from thee we draw,
thousand sweets we draw, . . . . . Peace and plea - sure Without
a thousand, thousand sweets from
mea - sure, peace and plea-sure without mea-sure, From wed - ded . . love's mys -
thee we draw, . . . . . .

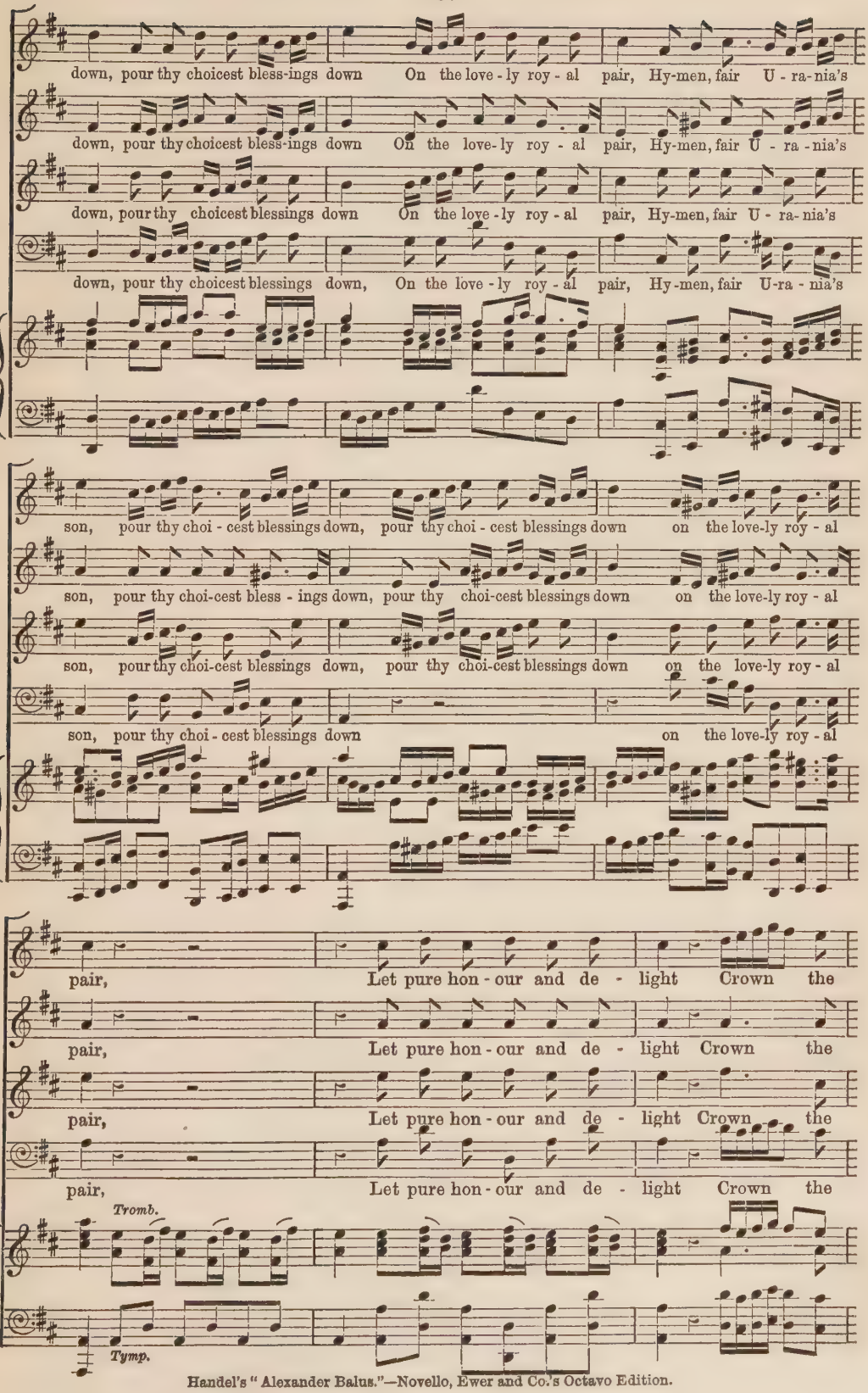

- te - rious law, . . from wed - ded . . love's
hail, wed - ded . . love, mys - te-rious
mys-te - rious law, . . . mys - te - rious law!
law, . . . . . mys - te - rious law!
f
mys - te - rious law, mys - te - rious law,
hail, . . wed - ded love, . . hail, . . wed - ded love, . . mys - te - rious
p

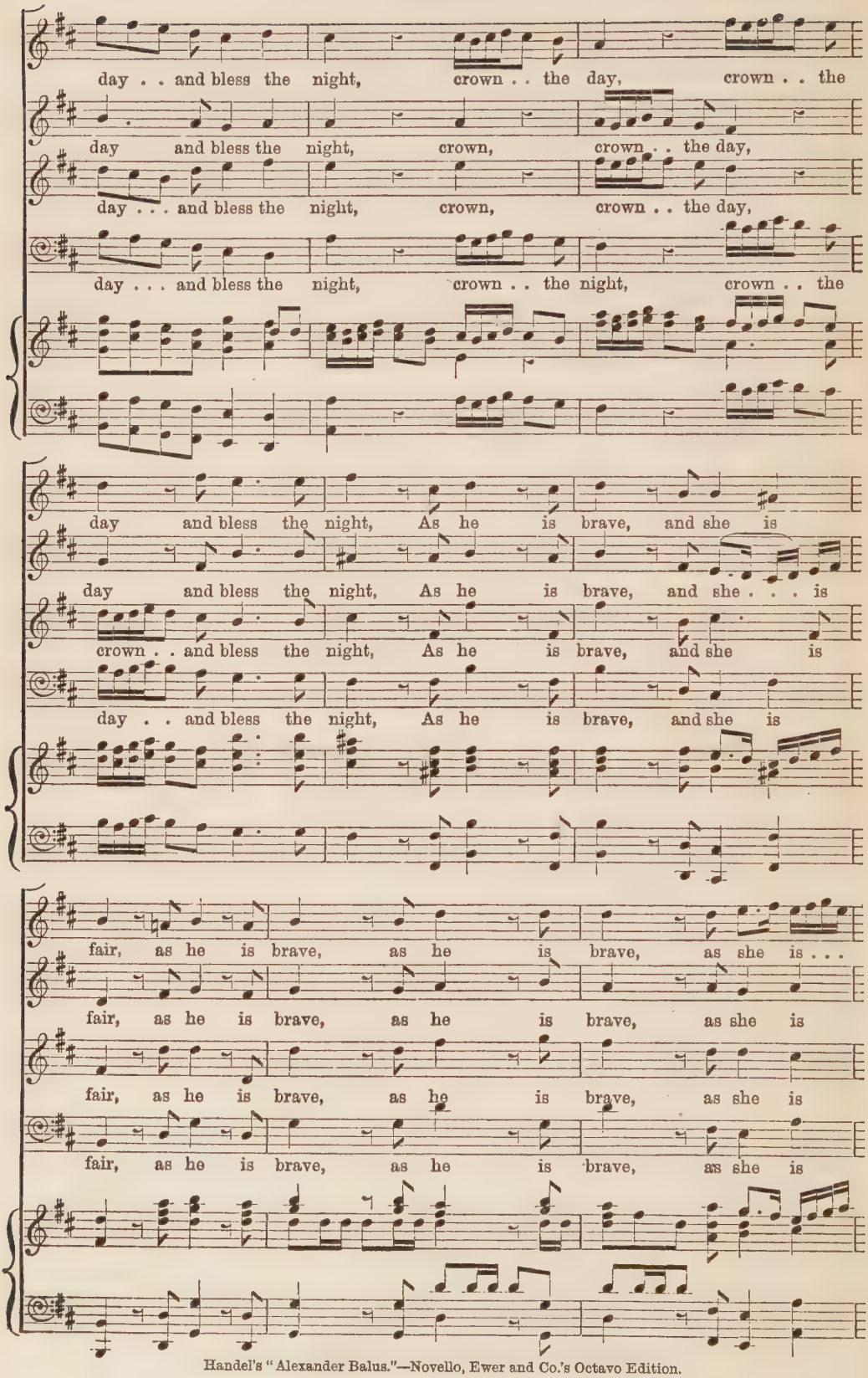

mys- te-rious law!
peace and plea-sure with - out
law!
hearts de - light - ing, souls u - ni-ting,
a thou - sand,
mea - sure, peace and plea - sure, from wed-ded love's mys- te-rious law, . . .
thou-sand sweets from thee we draw, . . . . . mys-te-rious law, . . .
. . . . mys te-rious law,
peace and
. . . . mys-te-rious law,
hearts de-light - ing, souls u - ni - ting,
plea - sure with -out mea - sure, from wed-ded love's mys- te- rious law,
a thousand, thousand sweets from thee we draw, . . . . . .

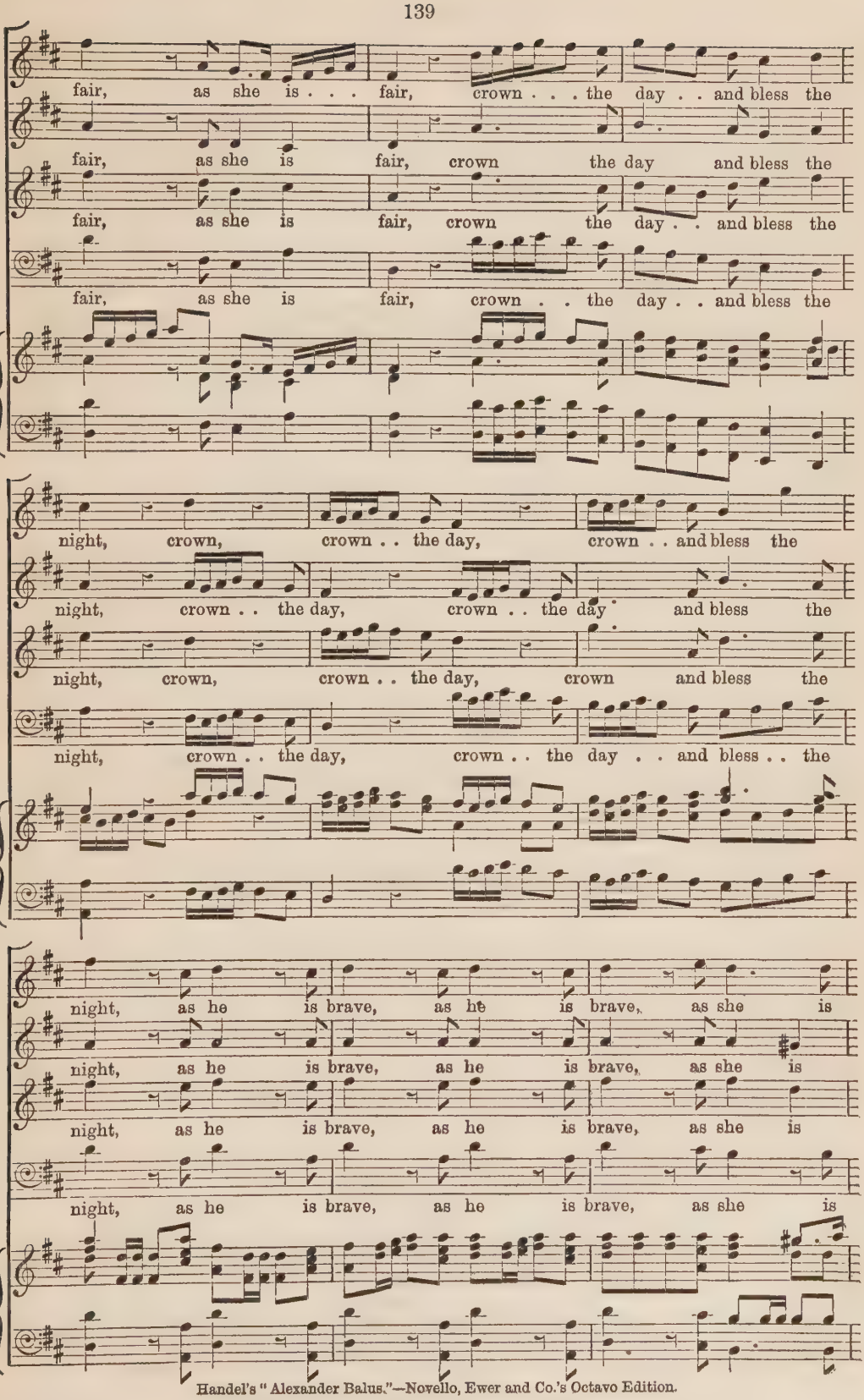

a thousand sweets from thee we draw, peace and pleasure with-out
mea - sure, a thousand, thou-sand sweets we .. draw . . .
hearts de- light-ing, souls u - ni - ting, a thousand sweets from thee we
. . . from wed - ded love's . . mys-te - rious law,
draw, from wed - ded love's . . . mys-te- rious law, hearts de -
souls u - ni -ting, with-out mea - sure, a thousand sweets from thee we draw, from
- lighting, peace and plea-sure, a thousand sweets from thee we draw, from

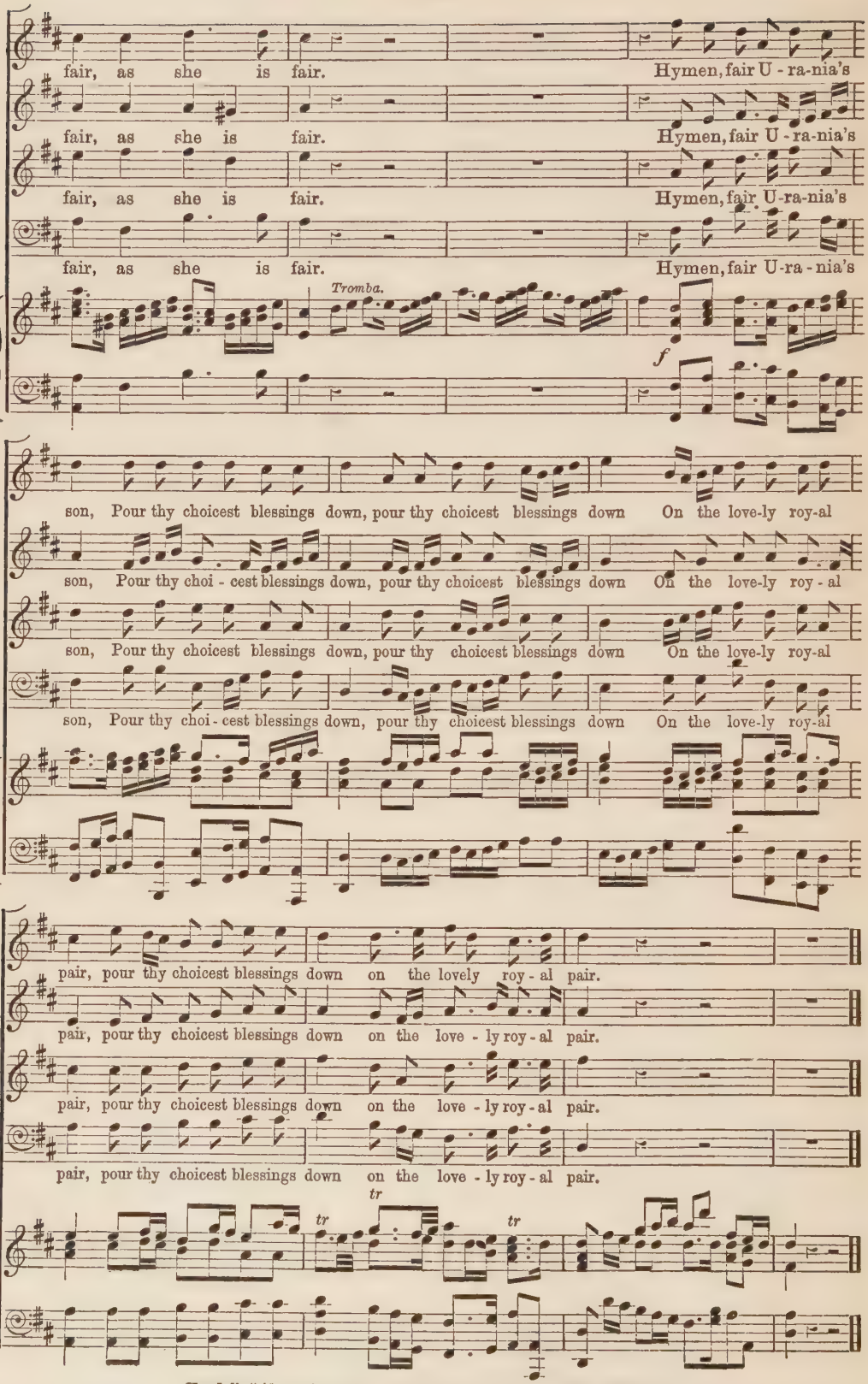

wed - ded love's . . mys-te - rious law;
wed - ded love's . . mys-te - rious law;
hail, . . wedded love, hail, hail, hail, . . wedded
hail, . . wedded love, hail, hail, hail, . . wedded
Adagio.
love's mys - te - rious law, . . mys - te - rious law!
love's mys - te - rious law, . . mys - te - rious law!
Adagio.
f


Allegro, ma non troppo.
Viol.
PIANO.
♩ = 76.
f Tromb. solo.
col 8ve. ad lib.
Tromb.
Viol.
Tromb.
tr
tr
tr
Viol.
TREBLE.
Hymen, fair U - ra - nia's son, Pour thy choicest blessings
ALTO.
Hymen, fair U -ra - nia's son, Pour thy choicest blessings
TENOR (8ve. lower).
Hymen, fair U -ra - nia's son, Pour thy choicest blessings
BASS.
Hymen, fair U -ra - nia's son, Pour thy choicest blessings
tr
tr
tr
Tutti.
f


down, pour thy choicest bless-ings down On the love-ly roy-al pair, Hy-men, fair U-ra-nia's
down, pour thy choicest bless-ings down On the love-ly roy-al pair, Hy-men, fair U-ra-nia's
down, pour thy choicest blessings down On the love-ly roy-al pair, Hy-men, fair U-ra-nia's
down, pour thy choicest blessings down, On the love-ly roy-al pair, Hy-men, fair U-ra-nia's
son, pour thy choi-cest blessings down, pour thy choi-cest blessings down on the love-ly roy-al
son, pour thy choi-cest bless-ings down, pour thy choi-cest blessings down on the love-ly roy-al
son, pour thy choi-cest blessings down, pour thy choi-cest blessings down on the love-ly roy-al
son, pour thy choi-cest blessings down on the love-ly roy-al
pair, Let pure hon-our and de-light Crown the
pair, Let pure hon-our and de-light Crown the
pair, Let pure hon-our and de-light Crown the
pair, Let pure hon-our and de-light Crown the
Tromb.
Tymp.


day . . and bless the night, crown . . the day, crown . . the
day and bless the night, crown, crown . . the day,
day . . . and bless the night, crown, crown . . the day,
day . . . and bless the night, crown . . the night, crown . . the
day and bless the night, As he is brave, and she is
day and bless the night, As he is brave, and she . . . is
crown . . and bless the night, As he is brave, and she is
day . . and bless the night, As he is brave, and she is
fair, as he is brave, as he is brave, as she is . . .
fair, as he is brave, as he is brave, as she is
fair, as he is brave, as he is brave, as she is
fair, as he is brave, as he is brave, as she is

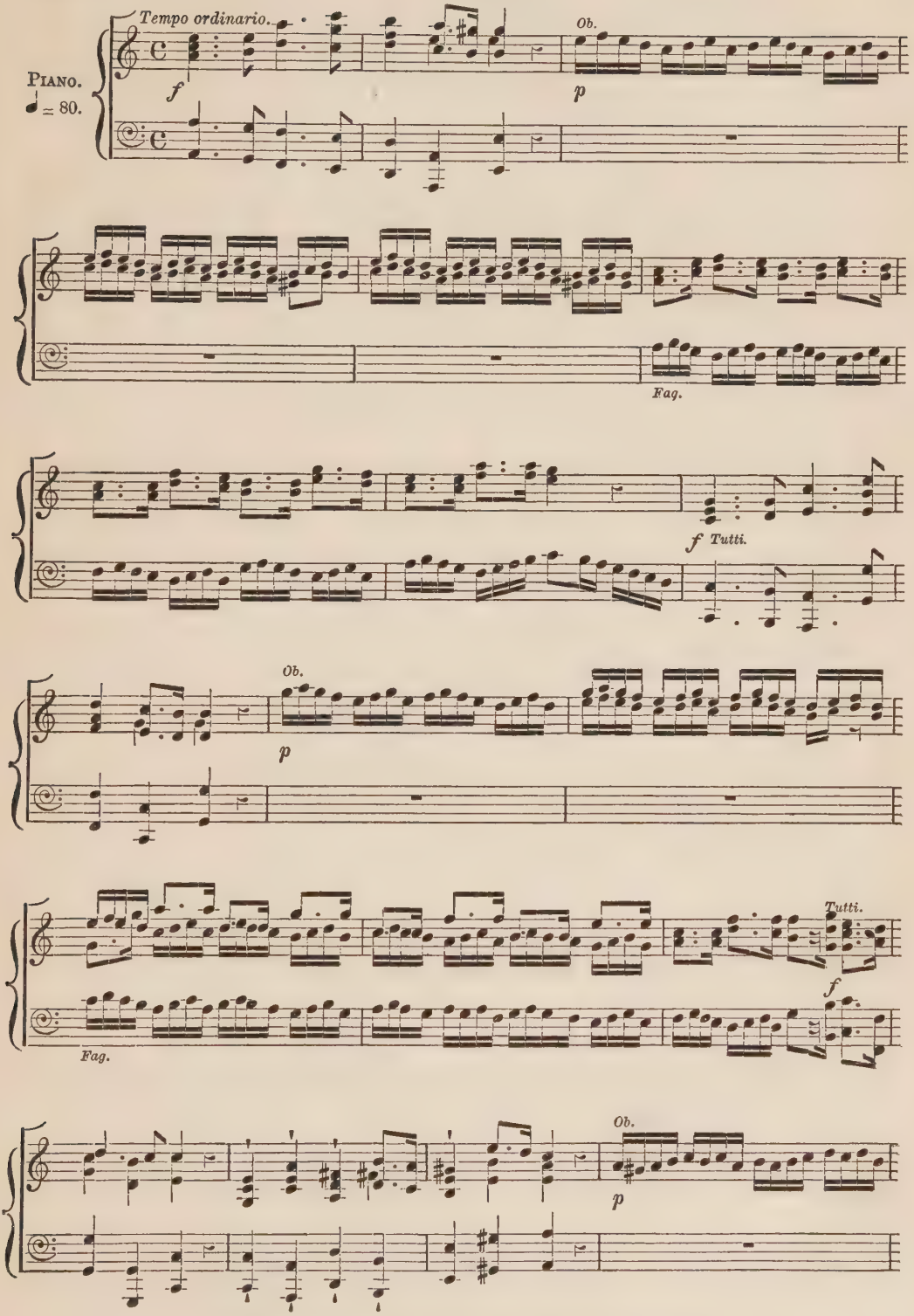

fair, as she is . . . fair, crown . . . the day . . and bless the
fair, as she is fair, crown the day and bless the
fair, as she is fair, crown the day . . and bless the
fair, as she is fair, crown . . the day . . and bless the
night, crown, crown . . the day, crown . . and bless the
night, crown . . the day, crown . . the day and bless the
night, crown, crown . . the day, crown and bless the
night, crown . . the day, crown . . the day . . and bless . . the
night, as he is brave, as he is brave, as she is
night, as he is brave, as he is brave, as she is
night, as he is brave, as he is brave, as she is
night, as he is brave, as he is brave, as she is

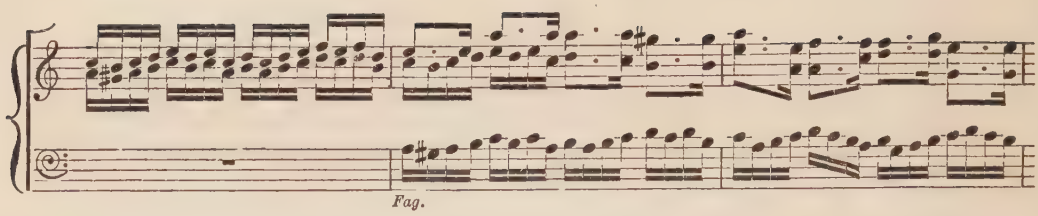

fair, as she is fair. Hymen, fair U - ra-nia's
fair, as she is fair. Hymen, fair U - ra-nia's
fair, as she is fair. Hymen, fair U-ra-nia's
fair, as she is fair. Hymen, fair U-ra - nia's
Tromba.
f
son, Pour thy choicest blessings down, pour thy choicest blessings down On the love-ly roy-al
son, Pour thy choi - cest blessings down, pour thy choicest blessings down On the love-ly roy - al
son, Pour thy choicest blessings down, pour thy choicest blessings down On the love-ly roy-al
son, Pour thy choi - cest blessings down, pour thy choicest blessings down On the love-ly roy-al
pair, pour thy choicest blessings down on the lovely roy - al pair.
pair, pour thy choicest blessings down on the love - ly roy - al pair.
pair, pour thy choicest blessings down on the love - ly roy - al pair.
pair, pour thy choicest blessings down on the love - ly roy - al pair.
tr
tr
tr

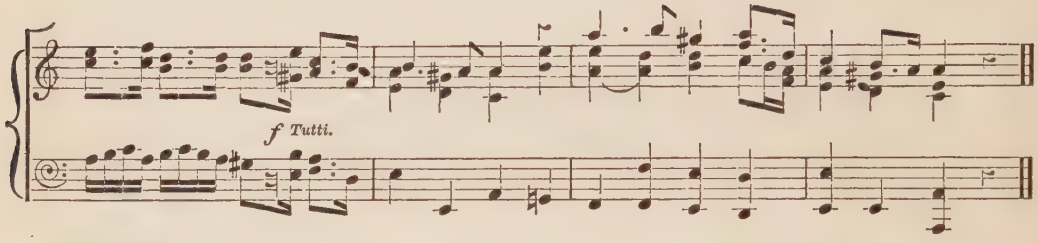
# ACT III.

*No.* 42.

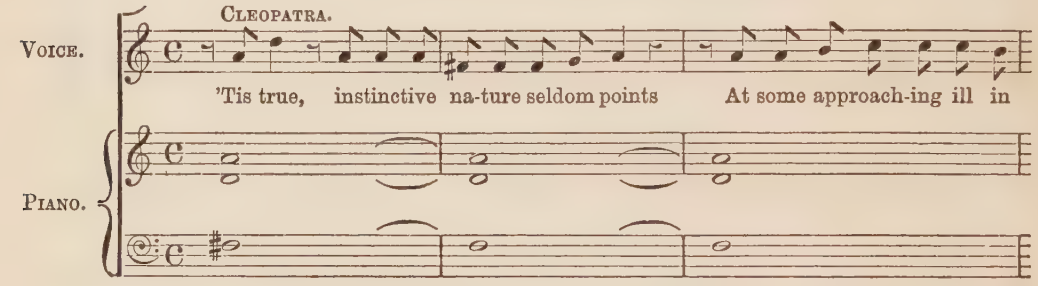
## SYMPHONY.

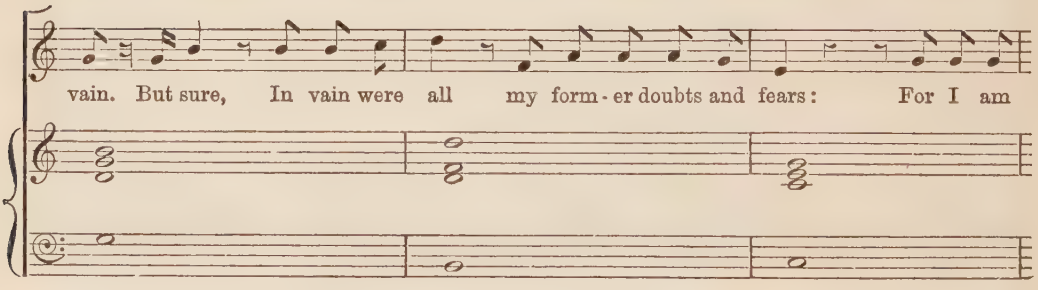


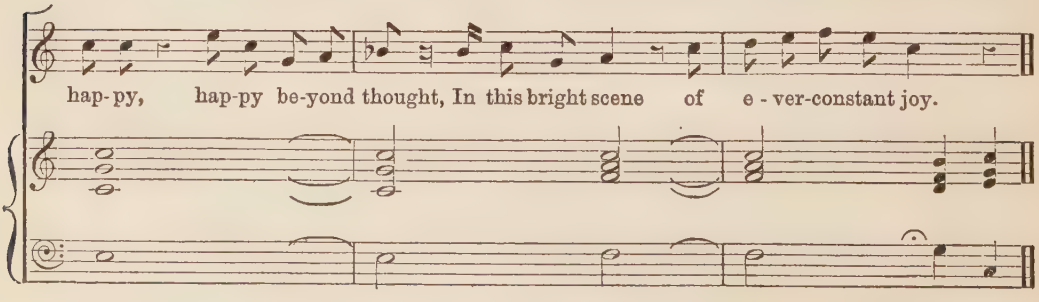


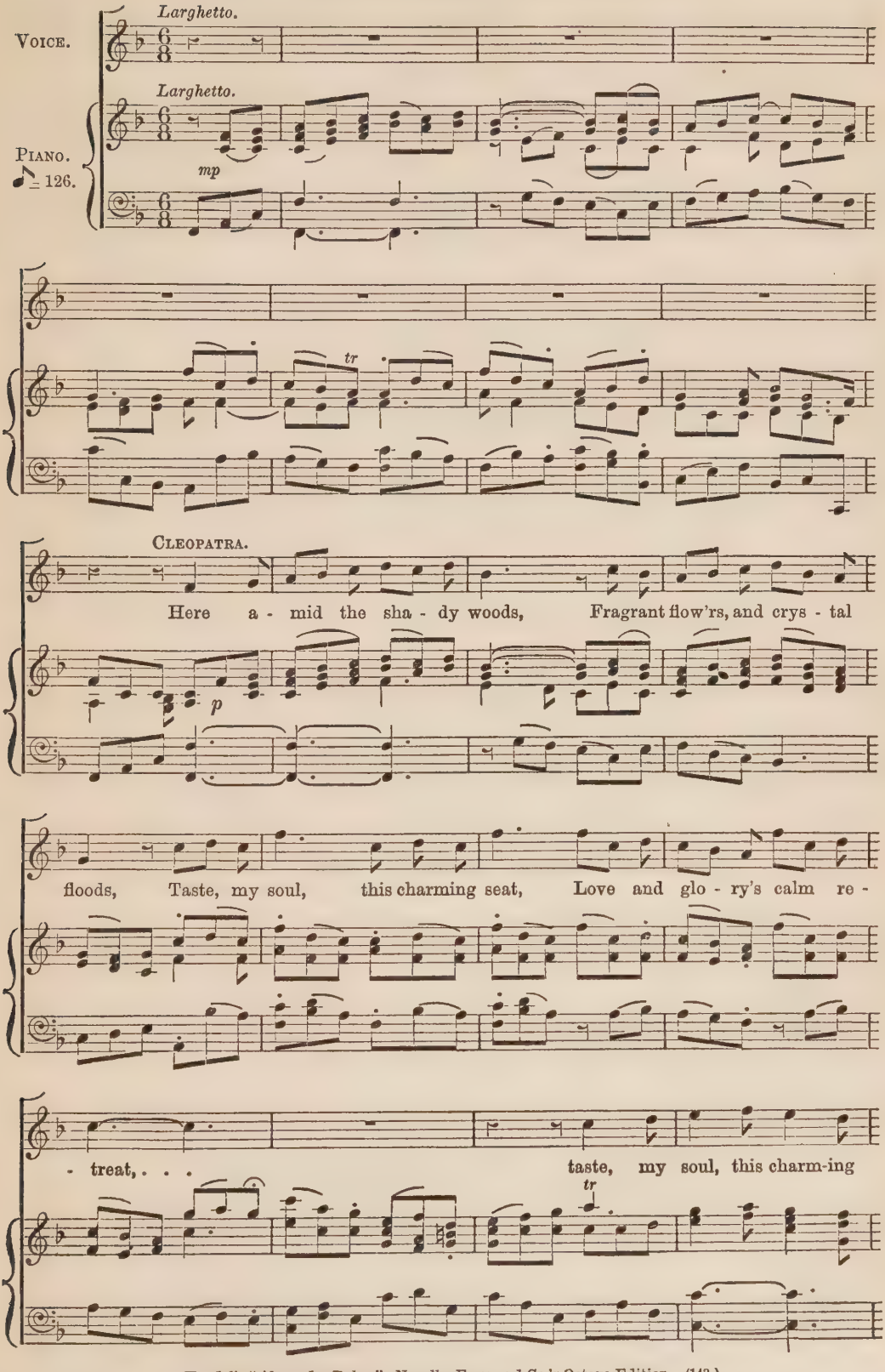



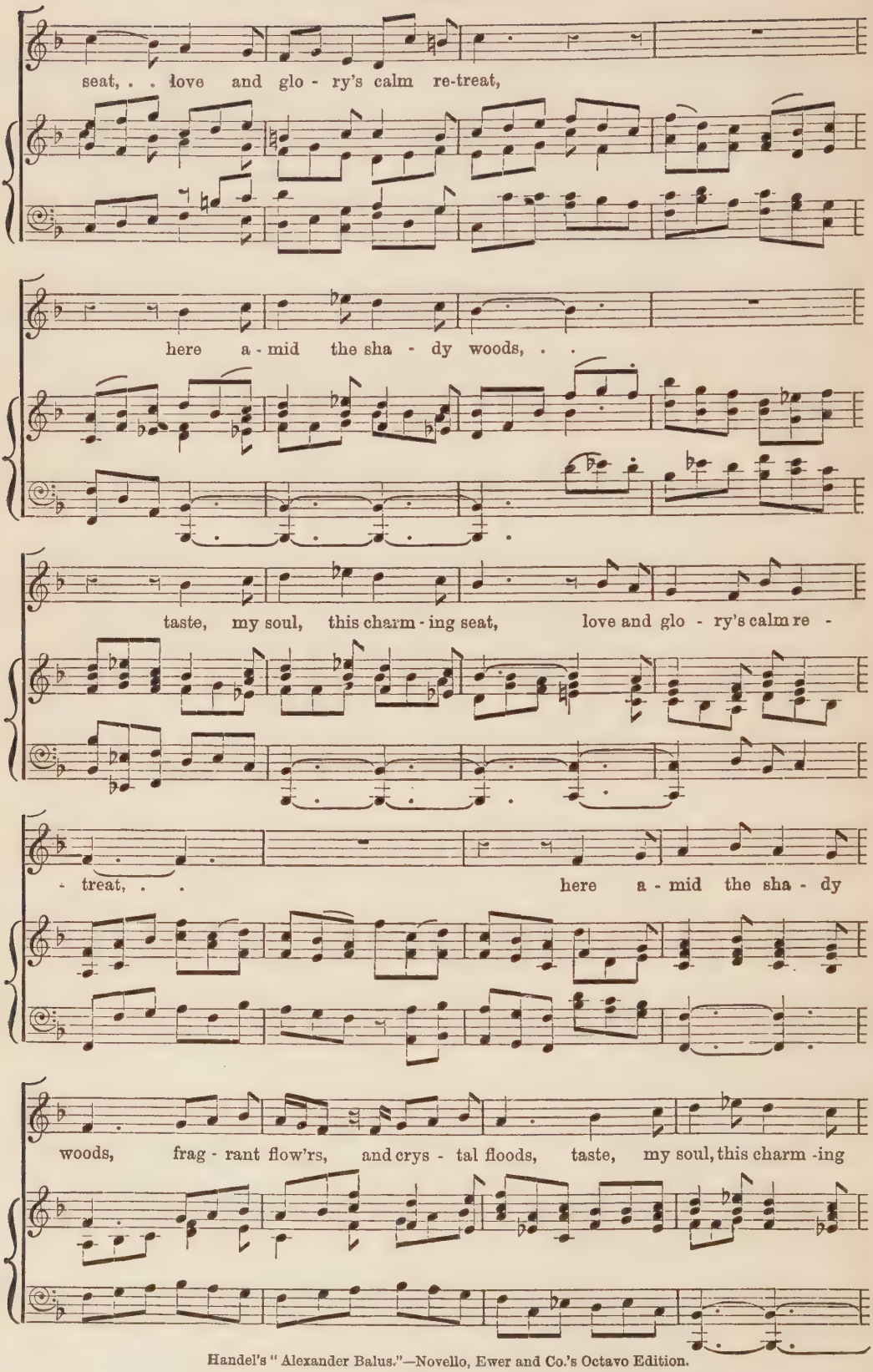

*No.* 43. RECIT.—"'TIS TRUE, INSTINCTIVE NATURE."

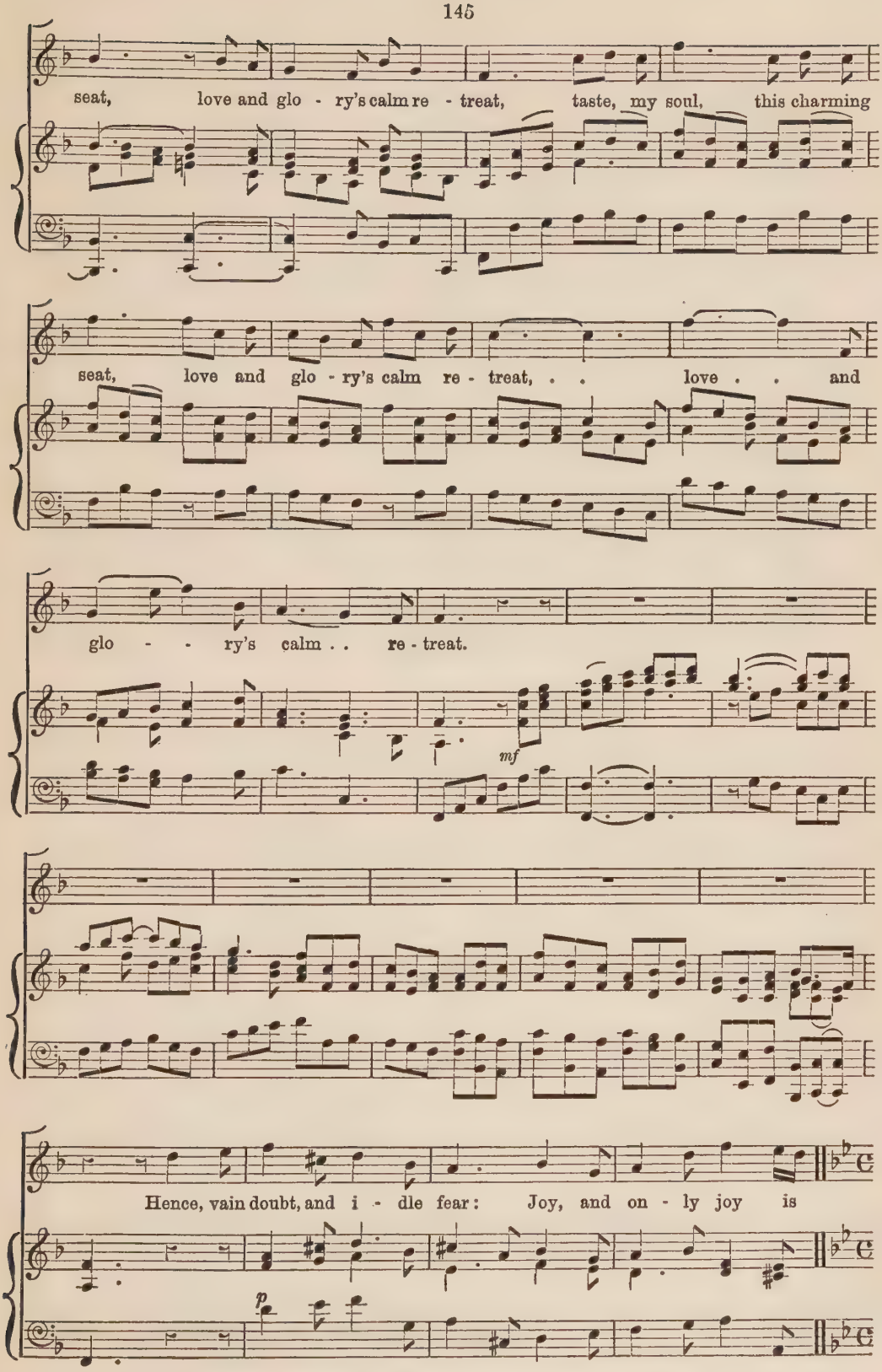


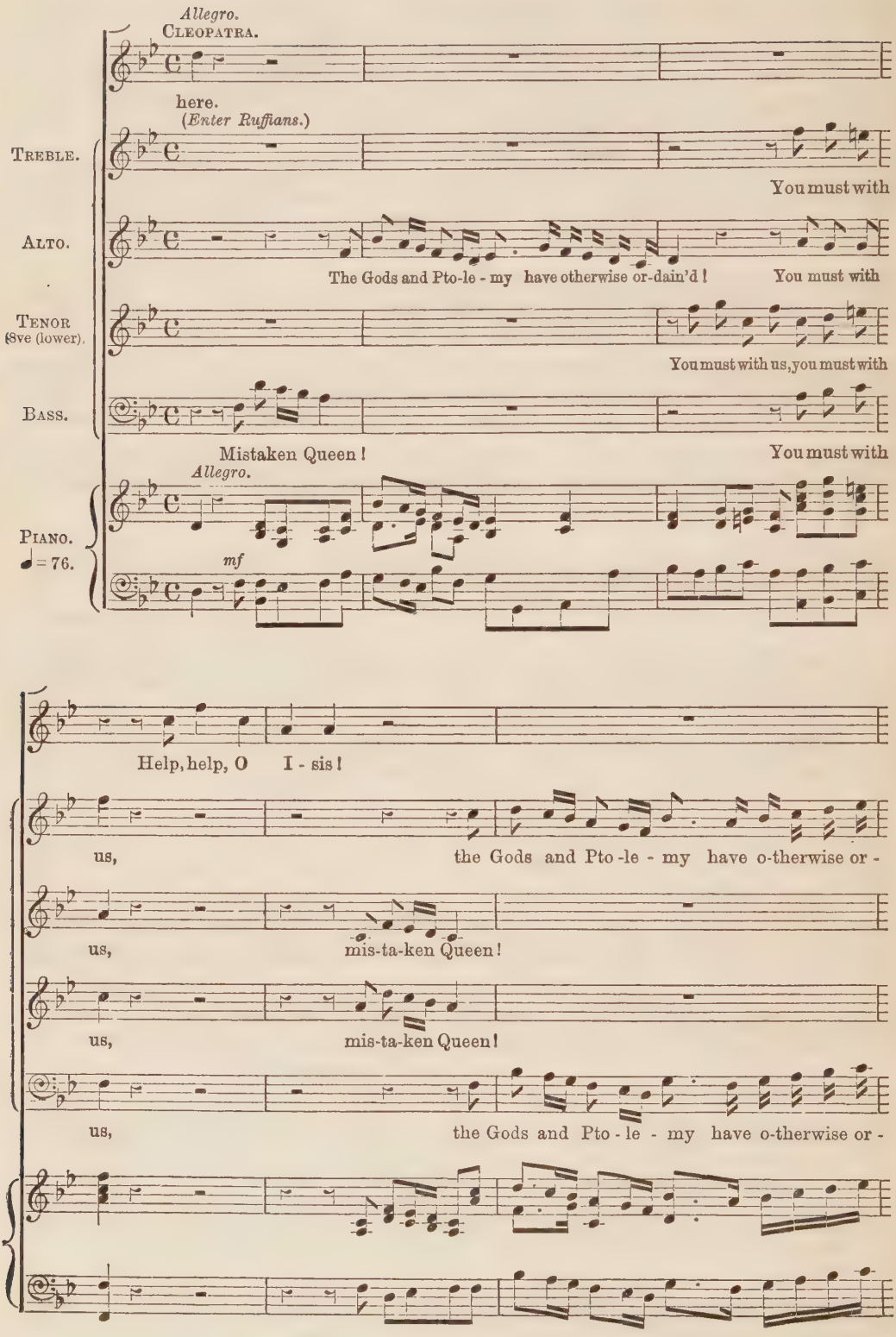



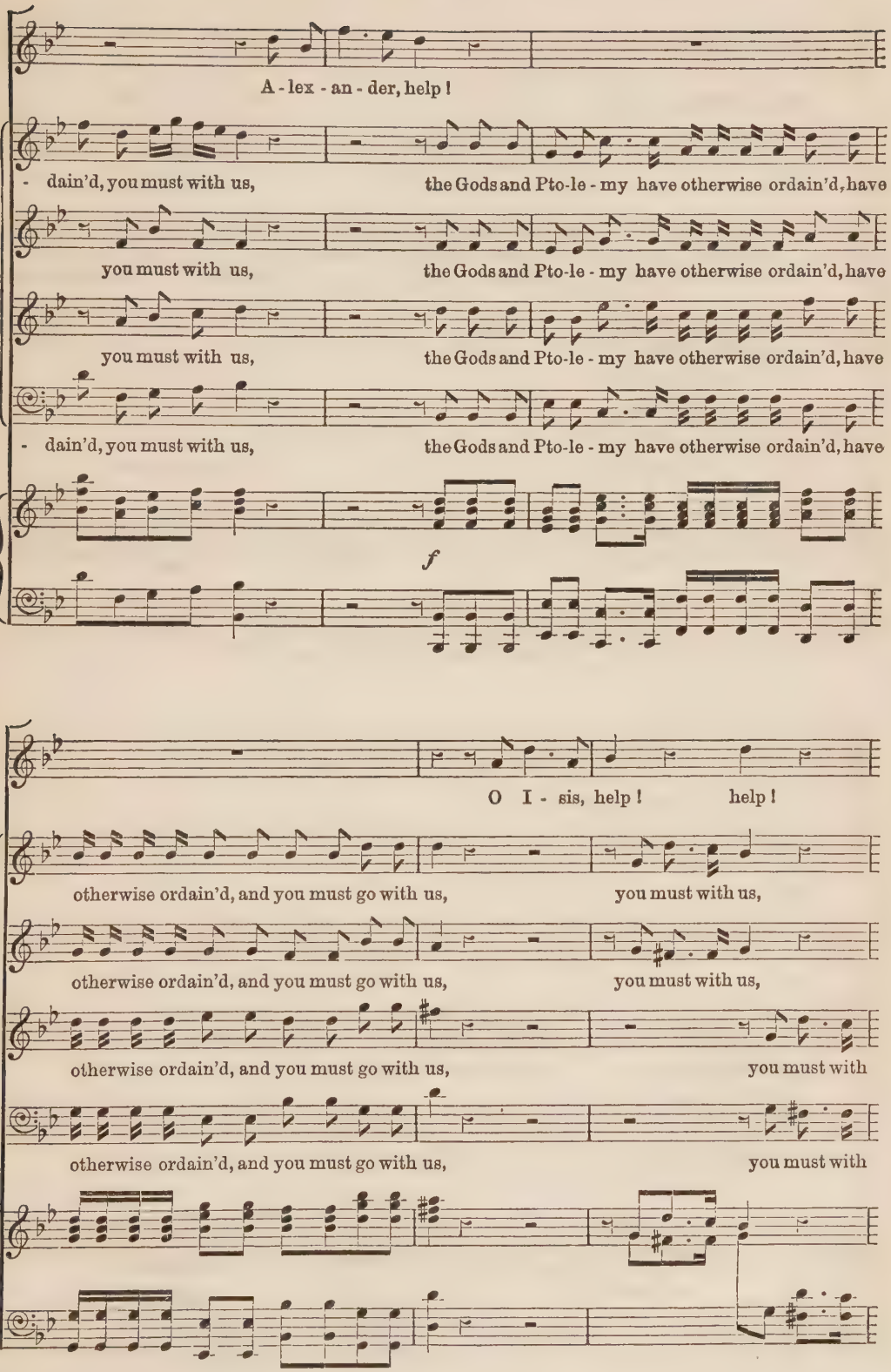



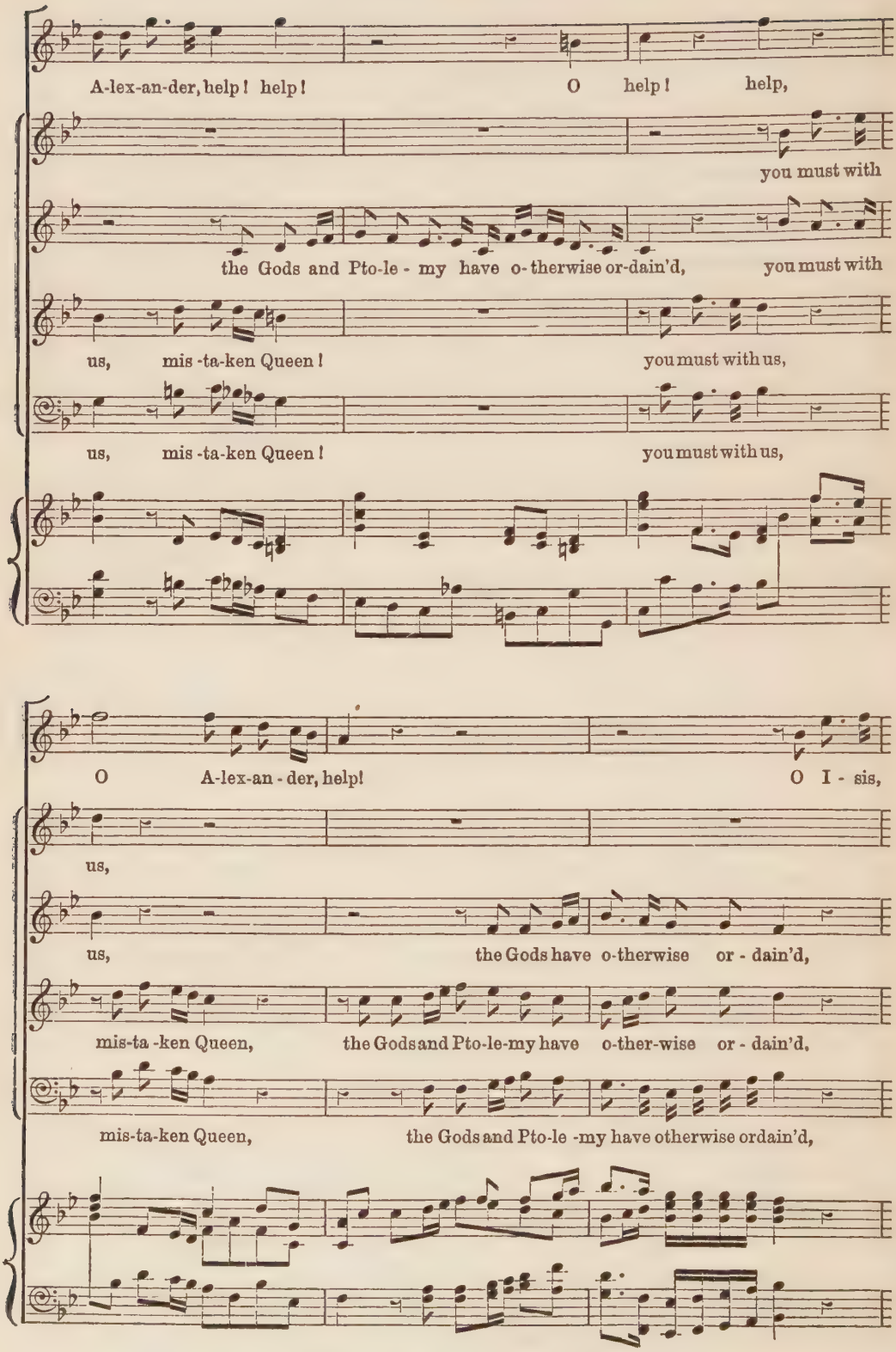

Larghetto.
VOICE.
Larghetto.
PIANO.
♩ = 126.
mp
tr
CLEOPATRA.
Here a - mid the sha - dy woods, Fragrant flow'rs, and crys - tal
p
floods, Taste, my soul, this charming seat, Love and glo - ry's calm re -
- treat, . . . taste, my soul, this charm-ing
tr

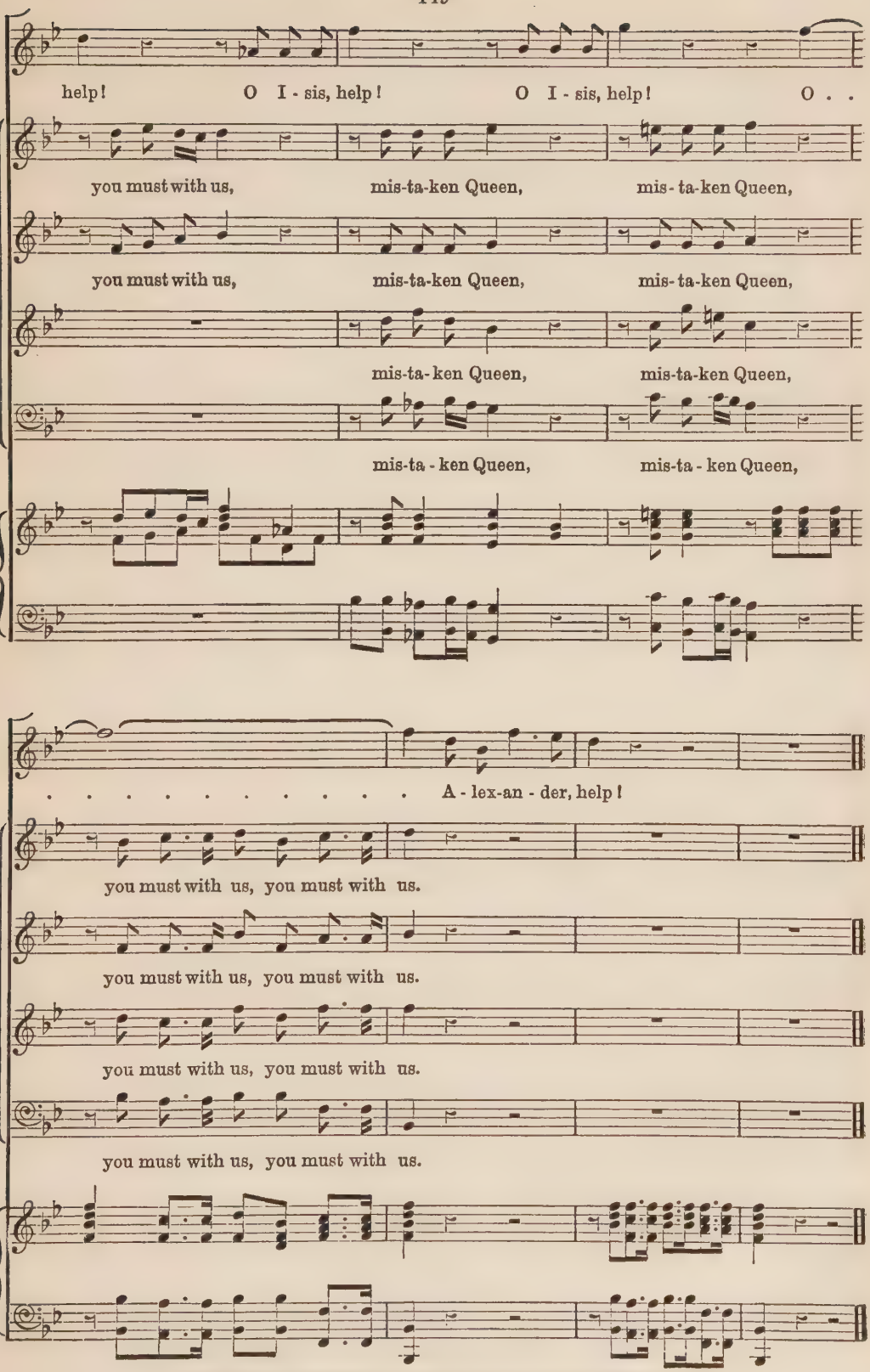

seat, . . love and glo - ry's calm re-treat,
here a - mid the sha - dy woods, . .
taste, my soul, this charm - ing seat, love and glo - ry's calm re -
- treat, . . here a - mid the sha - dy
woods, frag - rant flow'rs, and crys - tal floods, taste, my soul, this charm -ing


seat, love and glo - ry's calm re - treat, taste, my soul, this charming
seat, love and glo - ry's calm re - treat, . . love . . and
glo - - ry's calm . . re - treat.
mf
Hence, vain doubt, and i - dle fear: Joy, and on - ly joy is
p

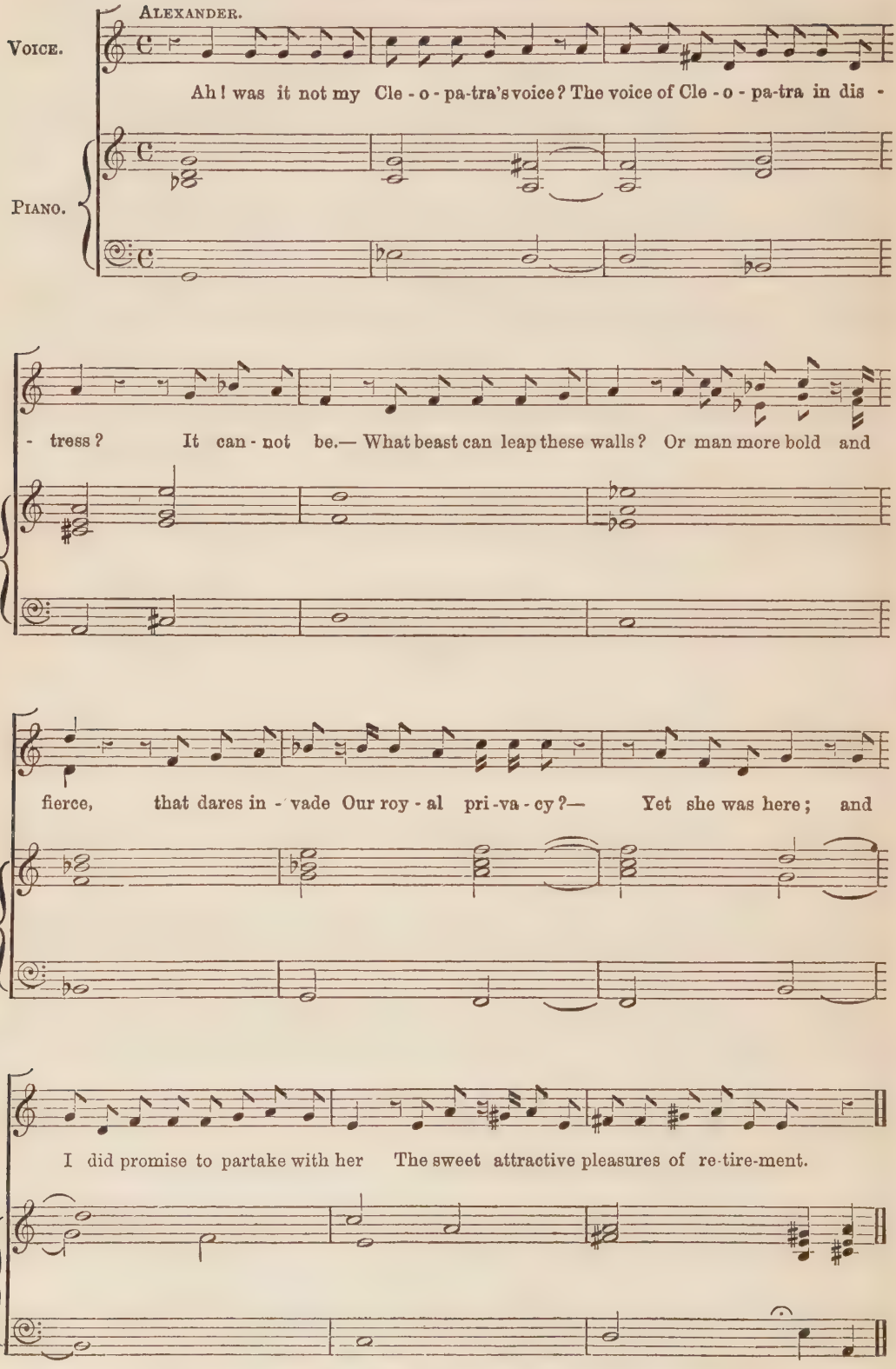

Allegro.
CLEOPATRA.
here.
(Enter Ruffians.)
TREBLE.
You must with
ALTO.
The Gods and Pto-le-my have otherwise or-dain'd!
You must with
TENOR
(8ve (lower).
You must with us, you must with
BASS.
Mistaken Queen!
You must with
Allegro.
PIANO.
♩ = 76.
mf
Help, help, O I-sis!
us,
the Gods and Pto-le-my have o-therwise or-
us,
mis-ta-ken Queen!
us,
mis-ta-ken Queen!
us,
the Gods and Pto-le-my have o-therwise or-


A - lex - an - der, help !
- dain'd, you must with us, the Gods and Pto-le - my have otherwise ordain'd, have
you must with us, the Gods and Pto-le - my have otherwise ordain'd, have
you must with us, the Gods and Pto-le - my have otherwise ordain'd, have
- dain'd, you must with us, the Gods and Pto-le - my have otherwise ordain'd, have
f
O I - sis, help ! help !
otherwise ordain'd, and you must go with us, you must with us,
otherwise ordain'd, and you must go with us, you must with us,
otherwise ordain'd, and you must go with us, you must with
otherwise ordain'd, and you must go with us, you must with

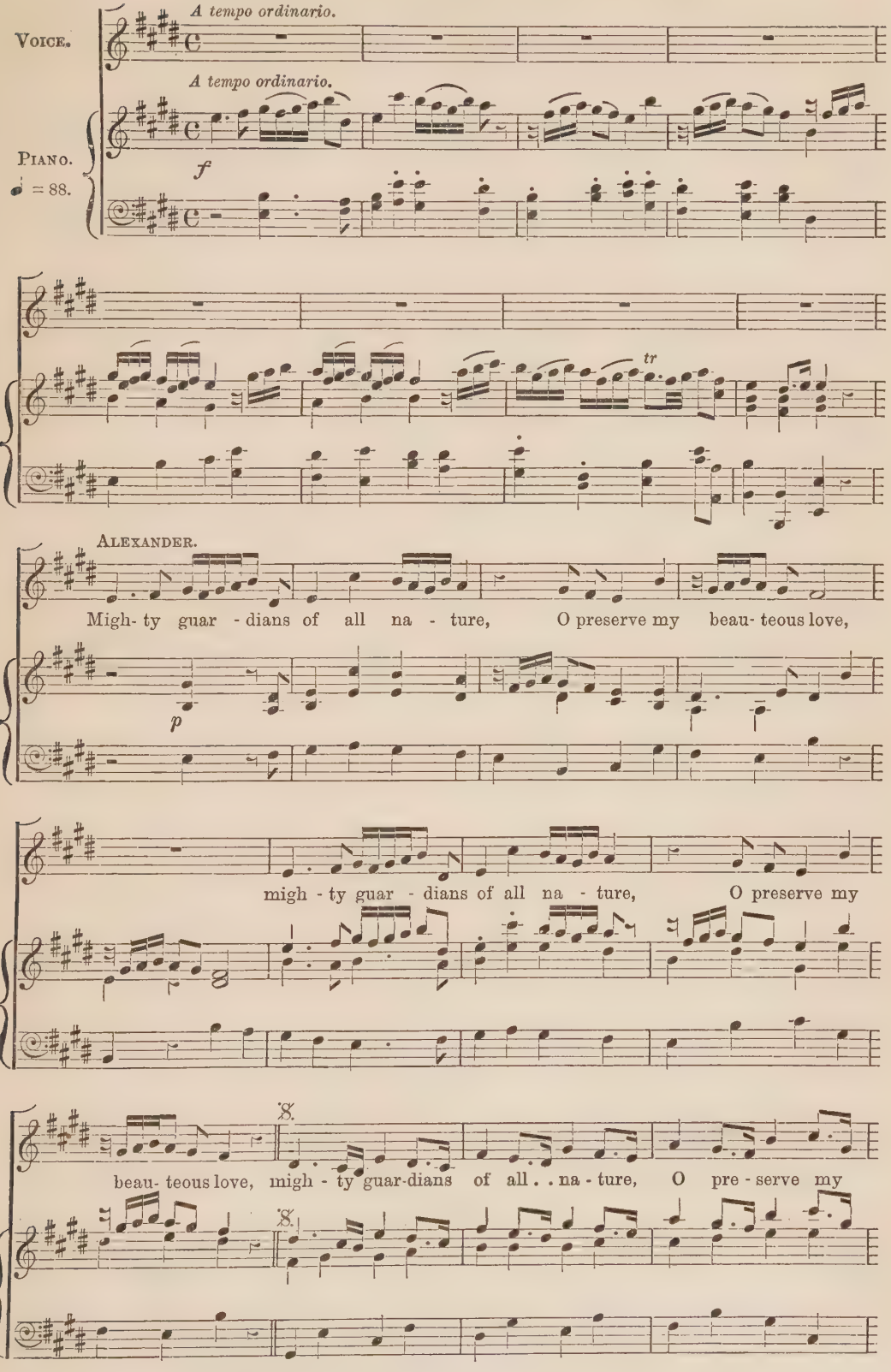

A-lex-an-der, help! help! O help! help,
you must with
the Gods and Pto-le - my have o-therwise or-dain'd, you must with
us, mis-ta-ken Queen! you must with us,
us, mis-ta-ken Queen! you must with us,
O A-lex-an - der, help! O I - sis,
us,
us, the Gods have o-therwise or - dain'd,
mis-ta-ken Queen, the Gods and Pto-le-my have o-ther-wise or - dain'd,
mis-ta-ken Queen, the Gods and Pto-le -my have otherwise ordain'd,

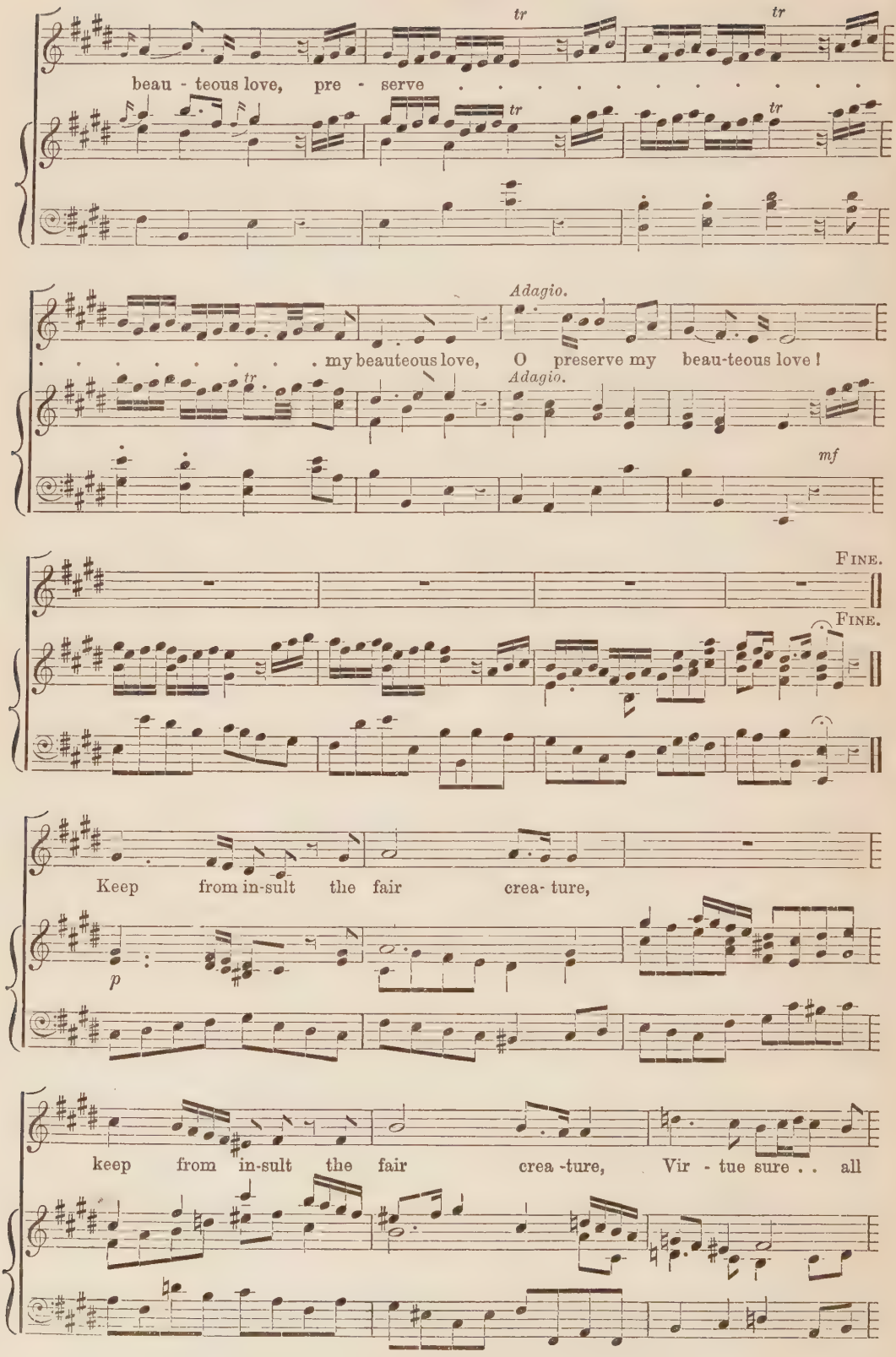

help! O I - sis, help! O I - sis, help! O . .
you must with us, mis-ta-ken Queen, mis- ta-ken Queen,
you must with us, mis-ta-ken Queen, mis- ta-ken Queen,
mis-ta- ken Queen, mis-ta-ken Queen,
mis-ta - ken Queen, mis-ta - ken Queen,
. . . . . A - lex-an - der, help!
you must with us, you must with us.
you must with us, you must with us.
you must with us, you must with us.
you must with us, you must with us.

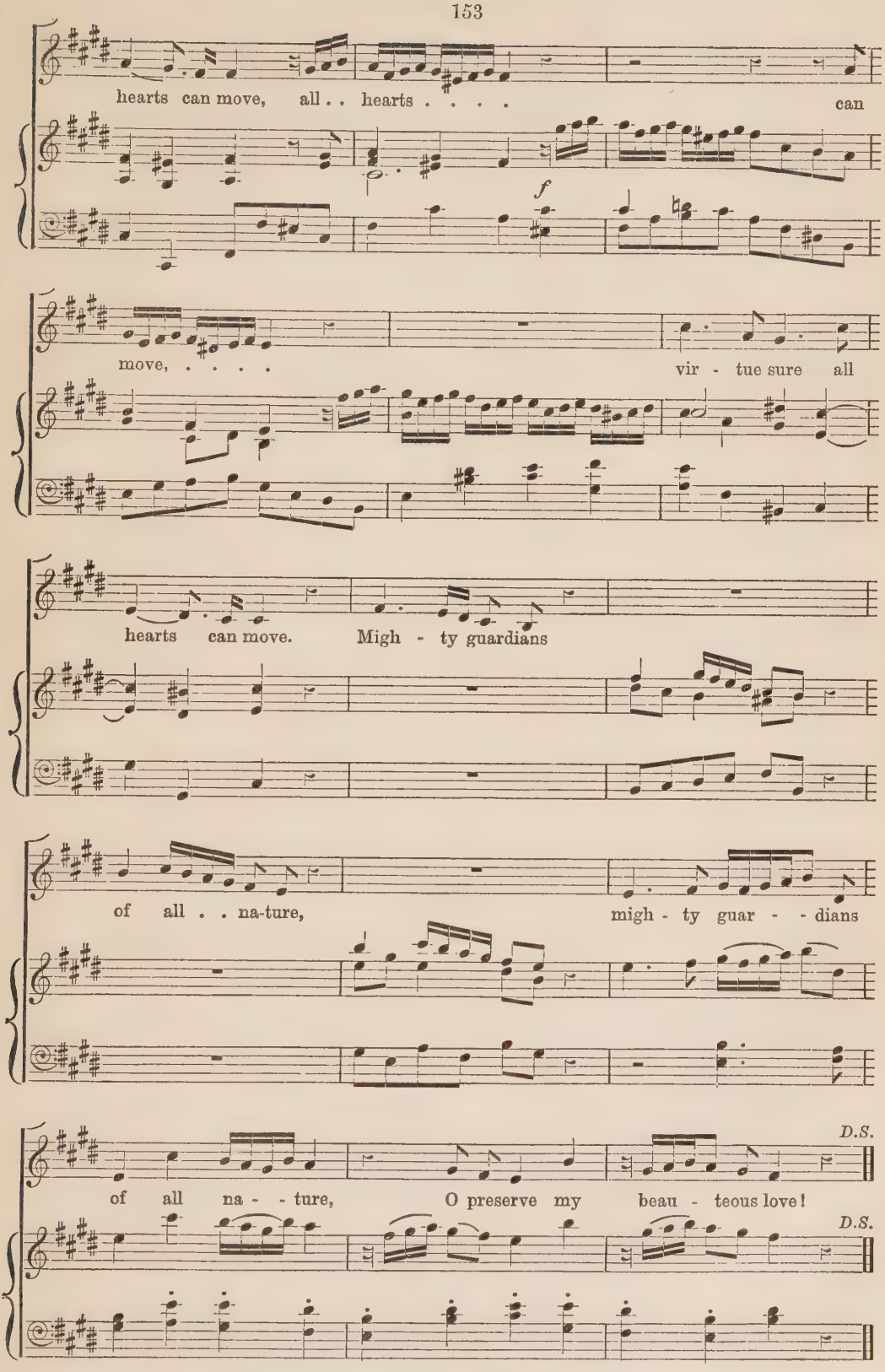
*No.* 46. RECIT.—"AH, WAS IT NOT MY CLEOPATRA'S VOICE?"

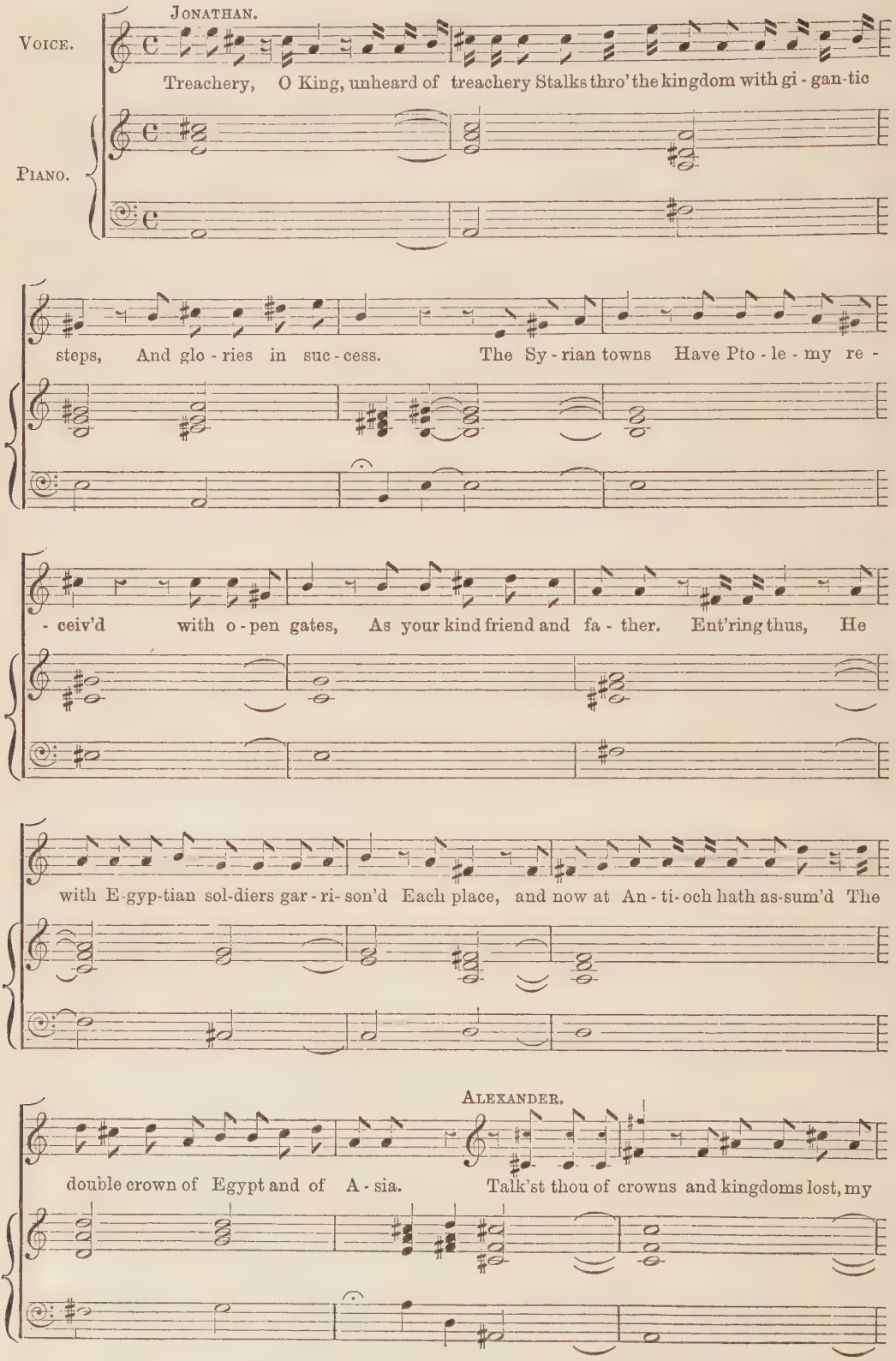


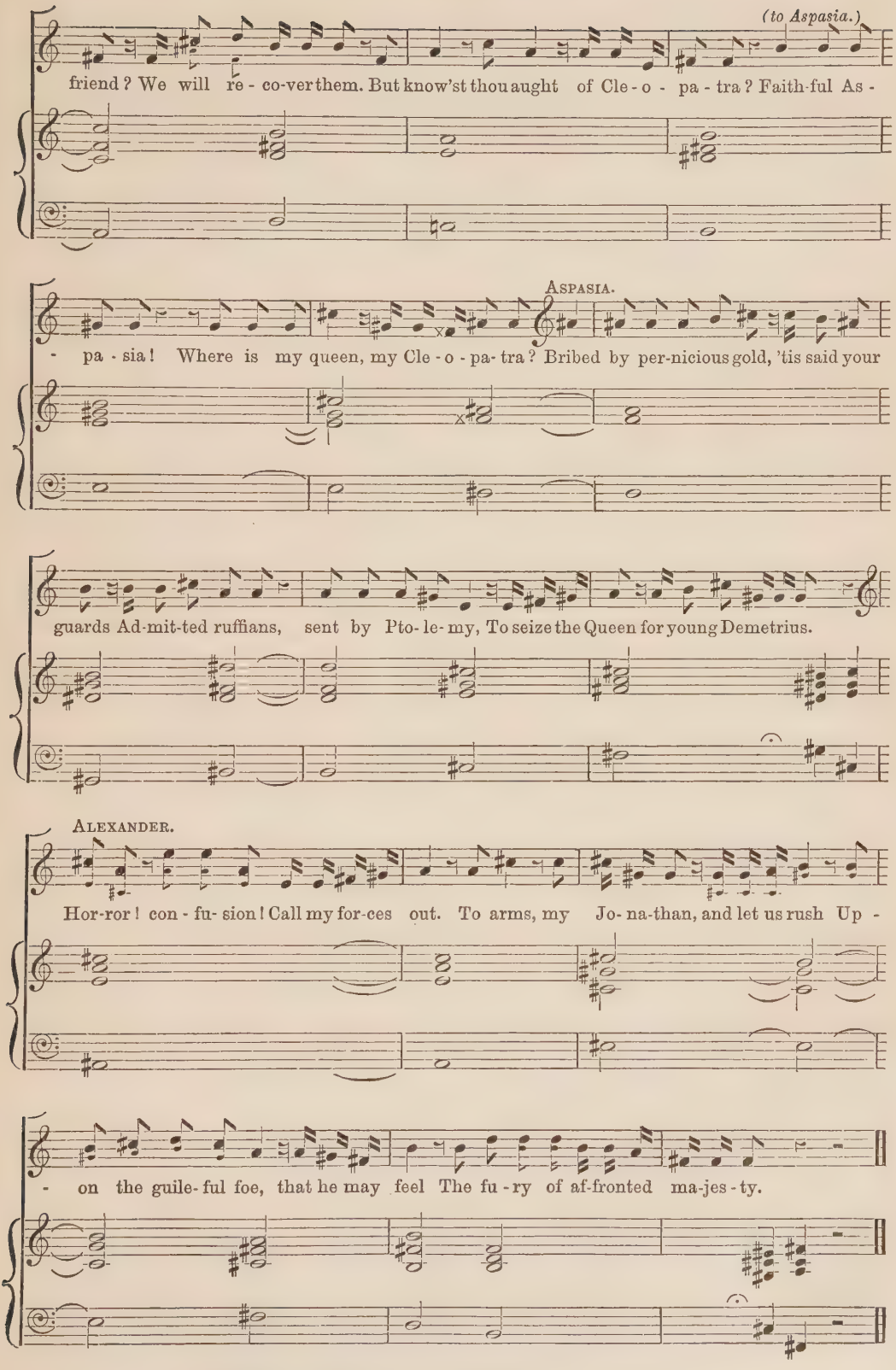
*No.* 47. AIR.—"MIGHTY GUARDIANS OF ALL NATURE."

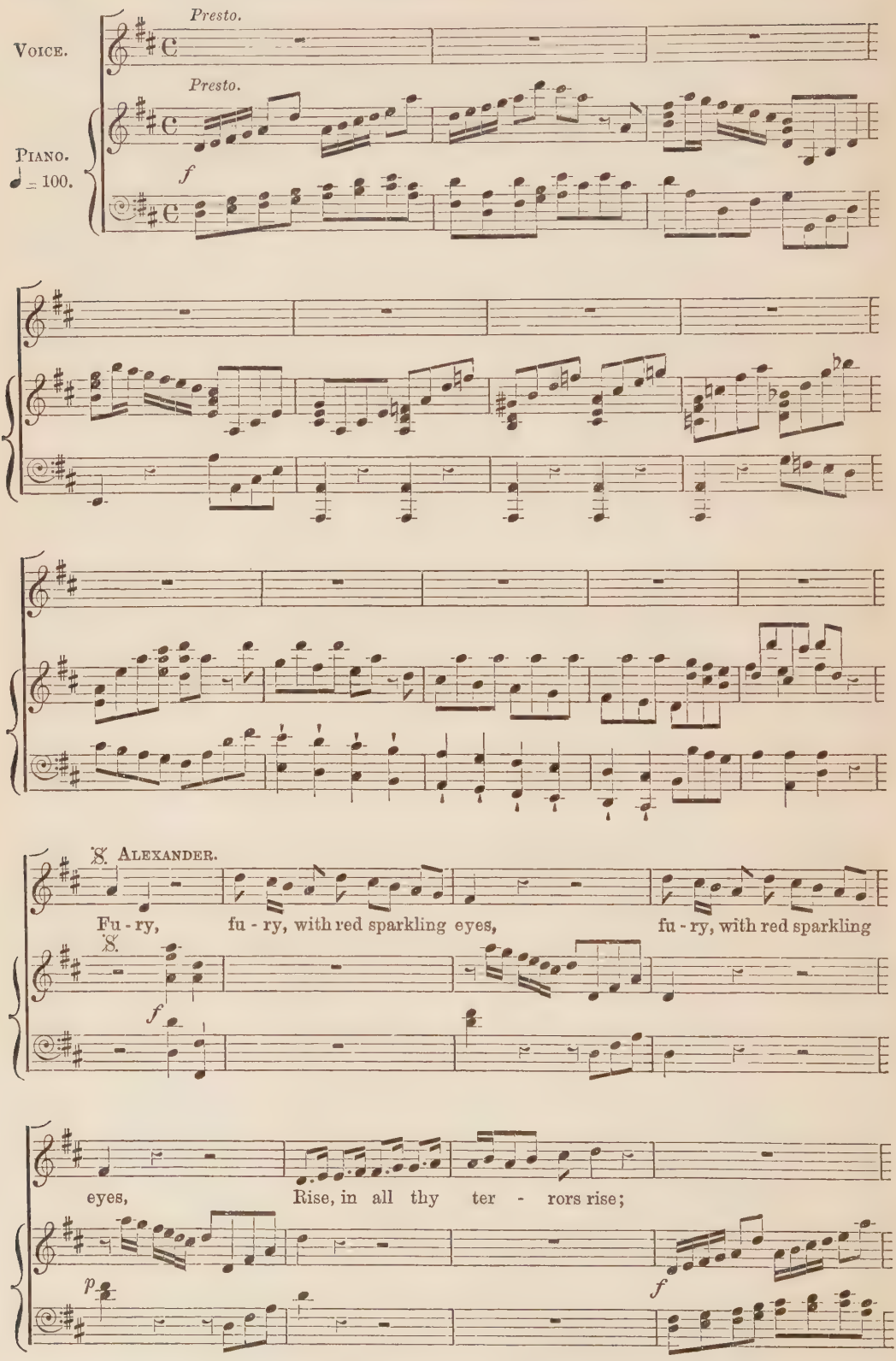


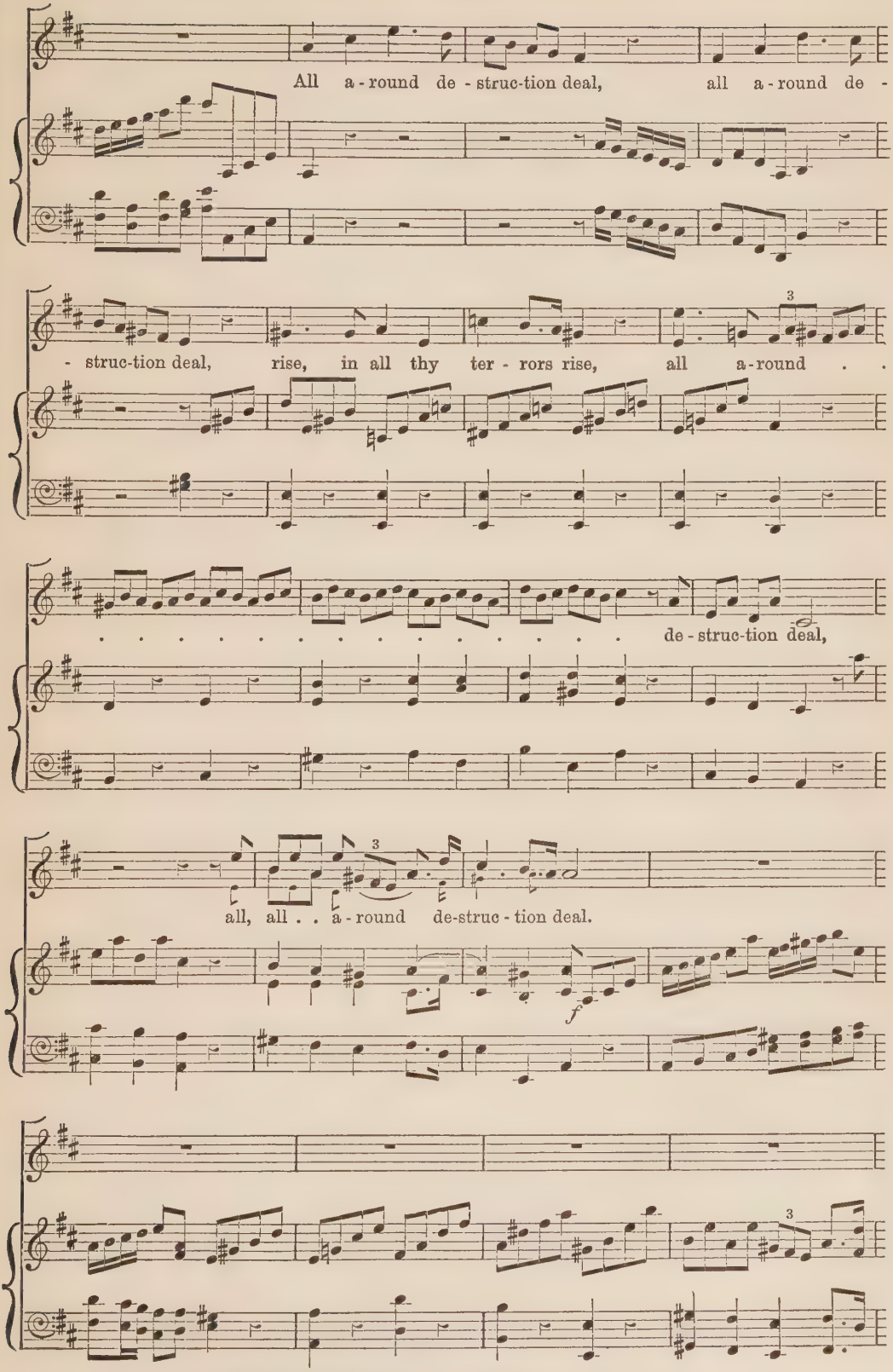

beau - teous love, pre - serve
tr
tr
tr
tr
Adagio.
. . . . . my beauteous love, O preserve my beau-teous love!
Adagio.
tr
mf
Fine.
Fine.
Keep from in-sult the fair crea- ture,
p
keep from in-sult the fair crea -ture, Vir - tue sure . . all

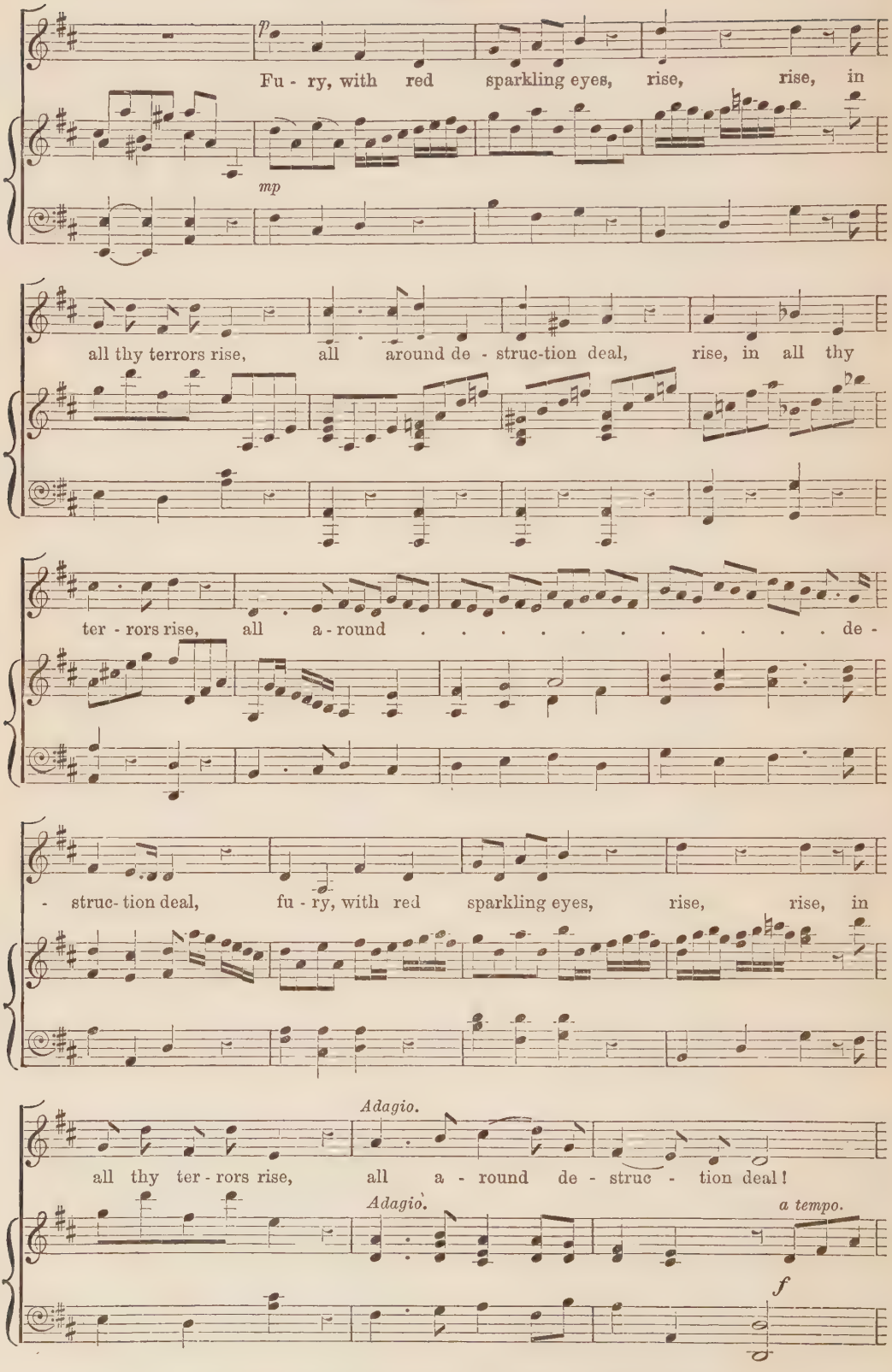

hearts can move, all . . hearts . . . . can
f
move, . . . . vir - tue sure all
hearts can move. Migh - ty guardians
of all . . na-ture, migh - ty guar - - dians
D.S.
of all na - - ture, O preserve my beau - teous love!
D.S.

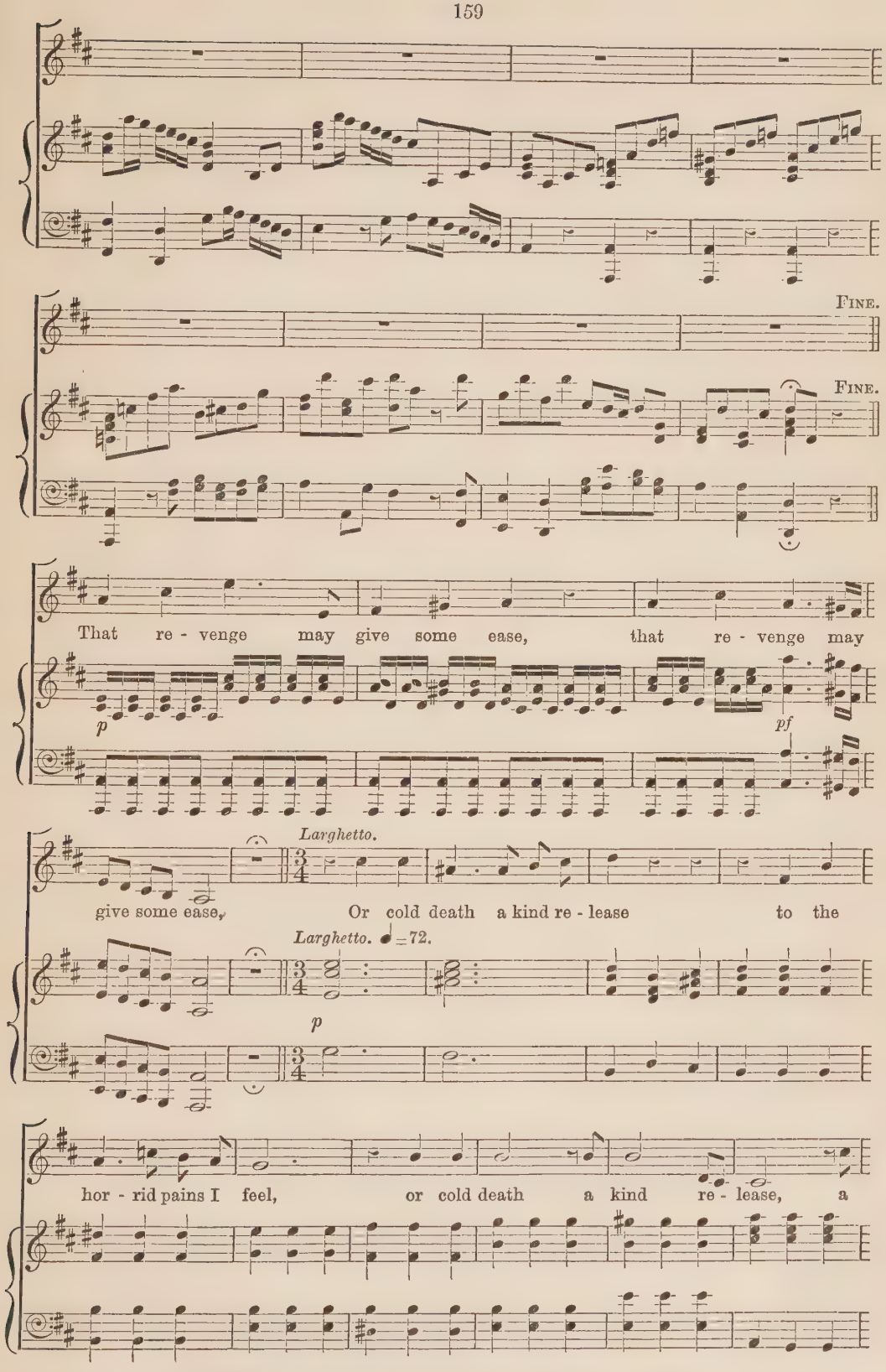

JONATHAN.
VOICE.
PIANO.
Treachery, O King, unheard of treachery Stalks thro' the kingdom with gi - gan-tic
steps, And glo - ries in suc - cess. The Sy - rian towns Have Pto - le - my re -
- ceiv'd with o - pen gates, As your kind friend and fa - ther. Ent'ring thus, He
with E-gyp-tian sol-diers gar - ri- son'd Each place, and now at An - ti- och hath as-sum'd The
ALEXANDER.
double crown of Egypt and of A - sia. Talk'st thou of crowns and kingdoms lost, my

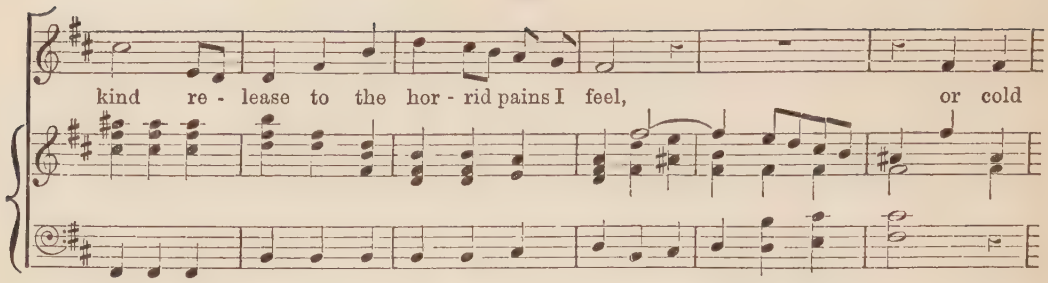

(to Aspasia.)
friend? We will re-co-ver them. But know'st thou aught of Cle-o-pa-tra? Faith-ful As-
Aspasia.
-pa-sia! Where is my queen, my Cle-o-pa-tra? Bribed by per-nicious gold, 'tis said your
guards Ad-mit-ted ruffians, sent by Pto-le-my, To seize the Queen for young Demetrius.
Alexander.
Hor-ror! con-fu-sion! Call my for-ces out. To arms, my Jo-na-than, and let us rush Up-
-on the guile-ful foe, that he may feel The fu-ry of af-fronted ma-jes-ty.

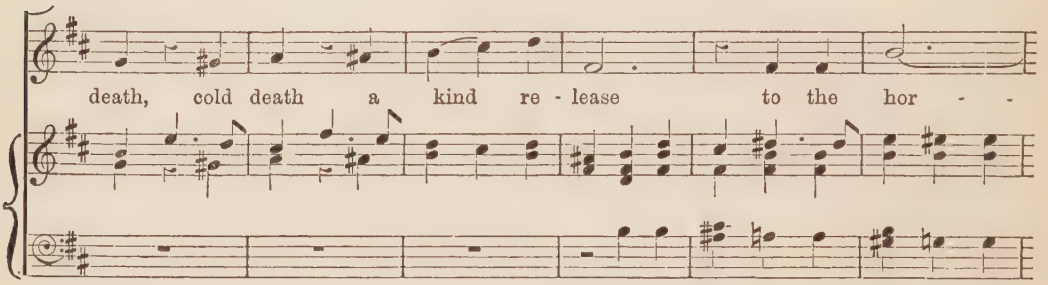

Presto.
VOICE.
Presto.
PIANO.
♩ = 100.
f
S. ALEXANDER.
Fu - ry, fu - ry, with red sparkling eyes, fu - ry, with red sparkling
S.
f
eyes, Rise, in all thy ter - rors rise;
p
f

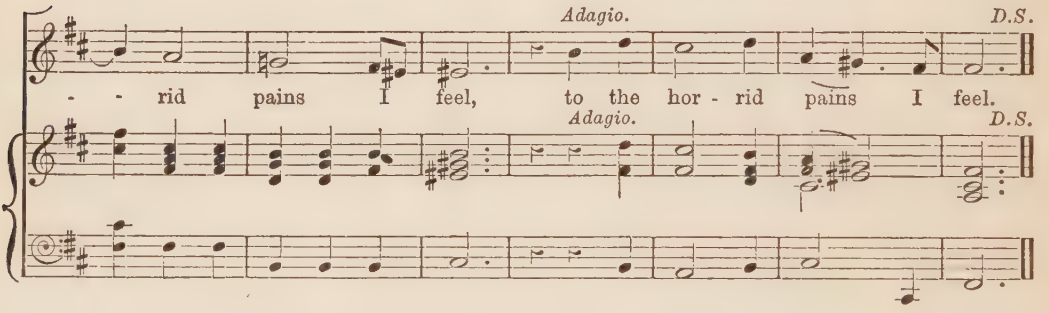

All a - round de - struc-tion deal, all a - round de -
- struc-tion deal, rise, in all thy ter - rors rise, all a-round . .
de - struc-tion deal,
all, all . . a - round de-struc - tion deal.
f


Fu - ry, with red sparkling eyes, rise, rise, in
mp
all thy terrors rise, all around de - struc-tion deal, rise, in all thy
ter - rors rise, all a - round . . . . . de -
- struc- tion deal, fu - ry, with red sparkling eyes, rise, rise, in
Adagio.
all thy ter - rors rise, all a - round de - struc - tion deal!
Adagio.
a tempo.
f

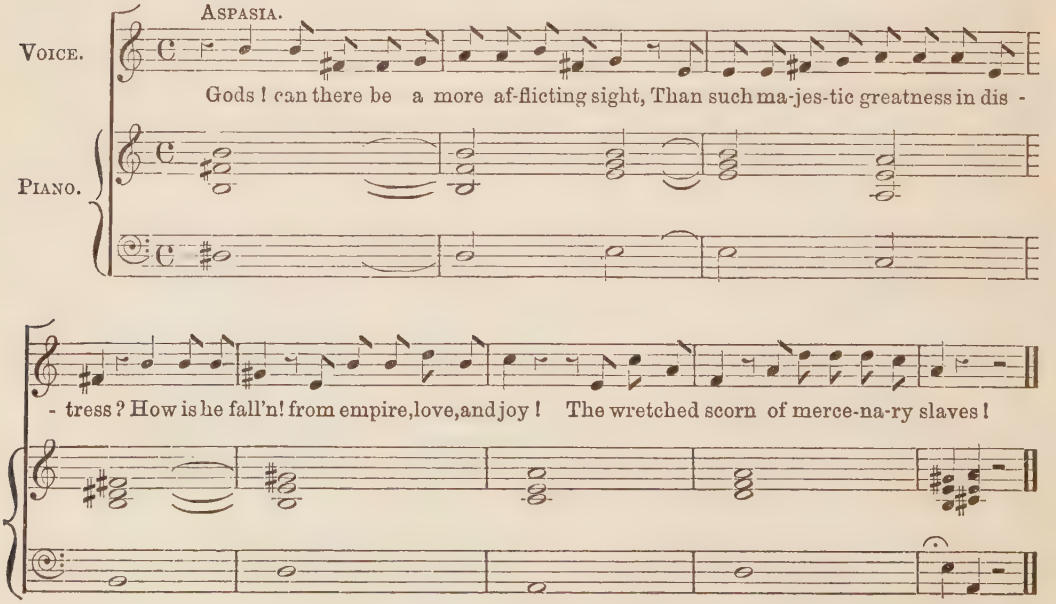

Fine.
Fine.
That re - venge may give some ease, that re - venge may
p
pf
Larghetto.
give some ease, Or cold death a kind re - lease to the
Larghetto. ♩=72.
p
hor - rid pains I feel, or cold death a kind re - lease, a

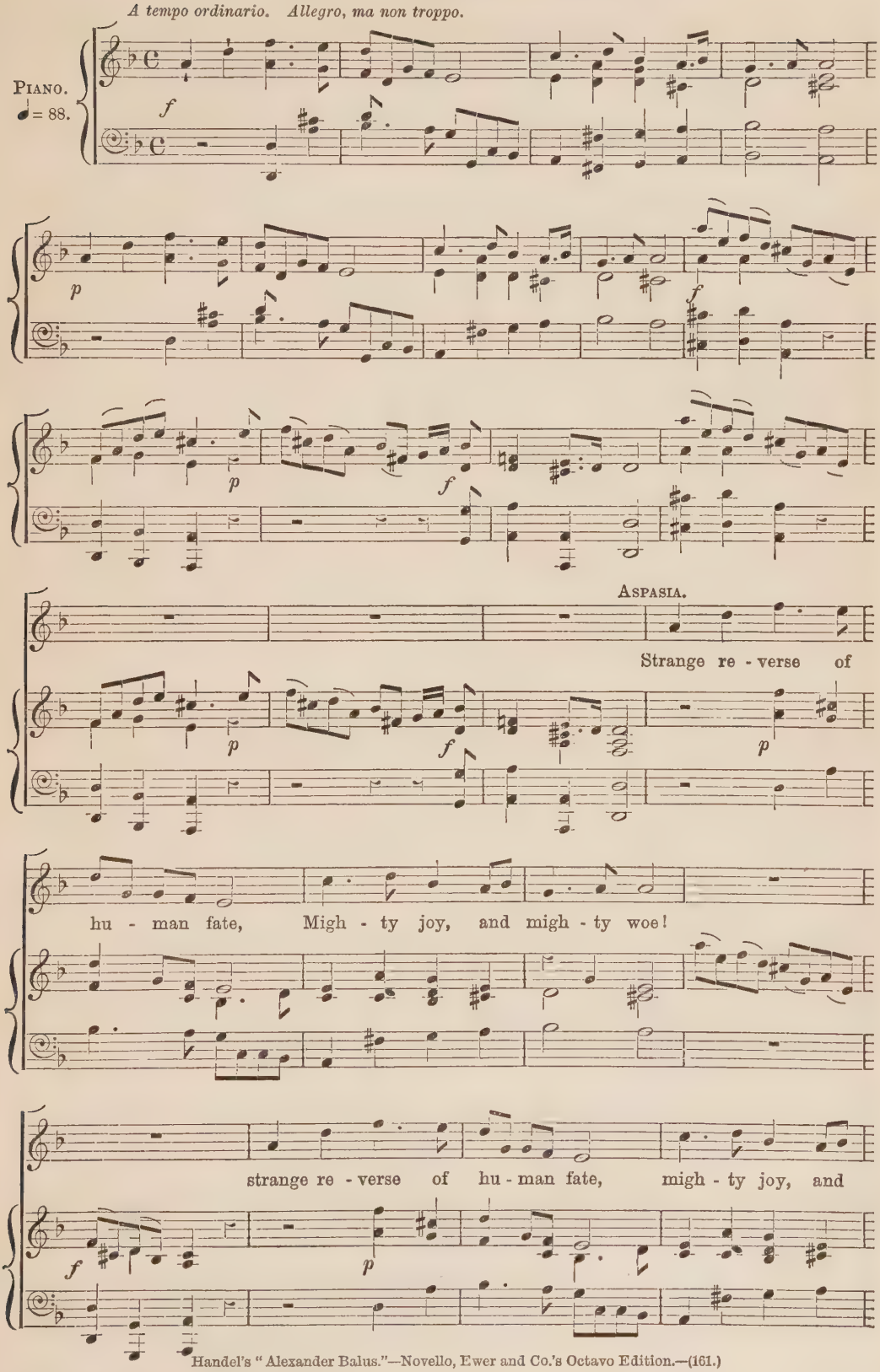


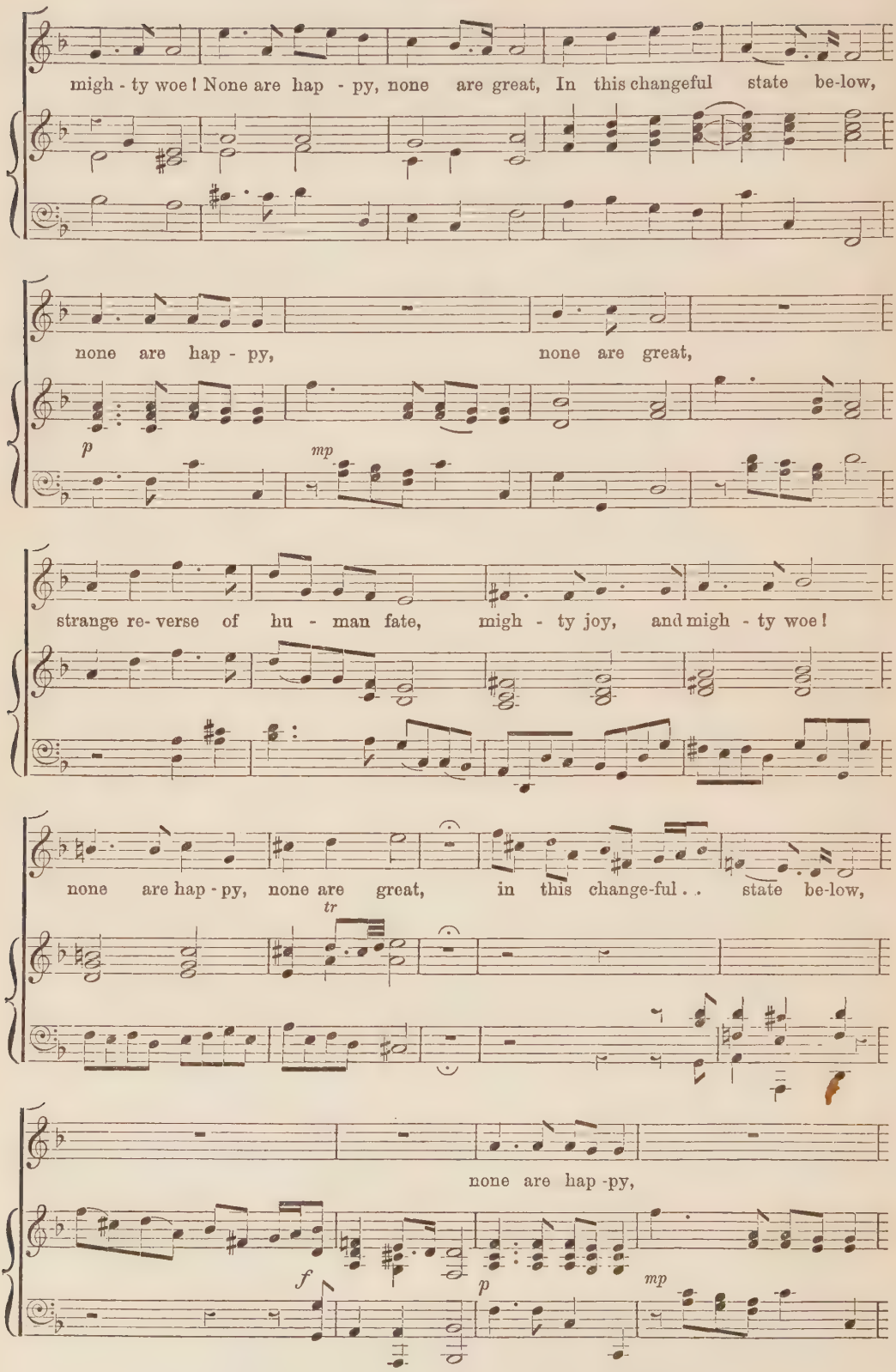



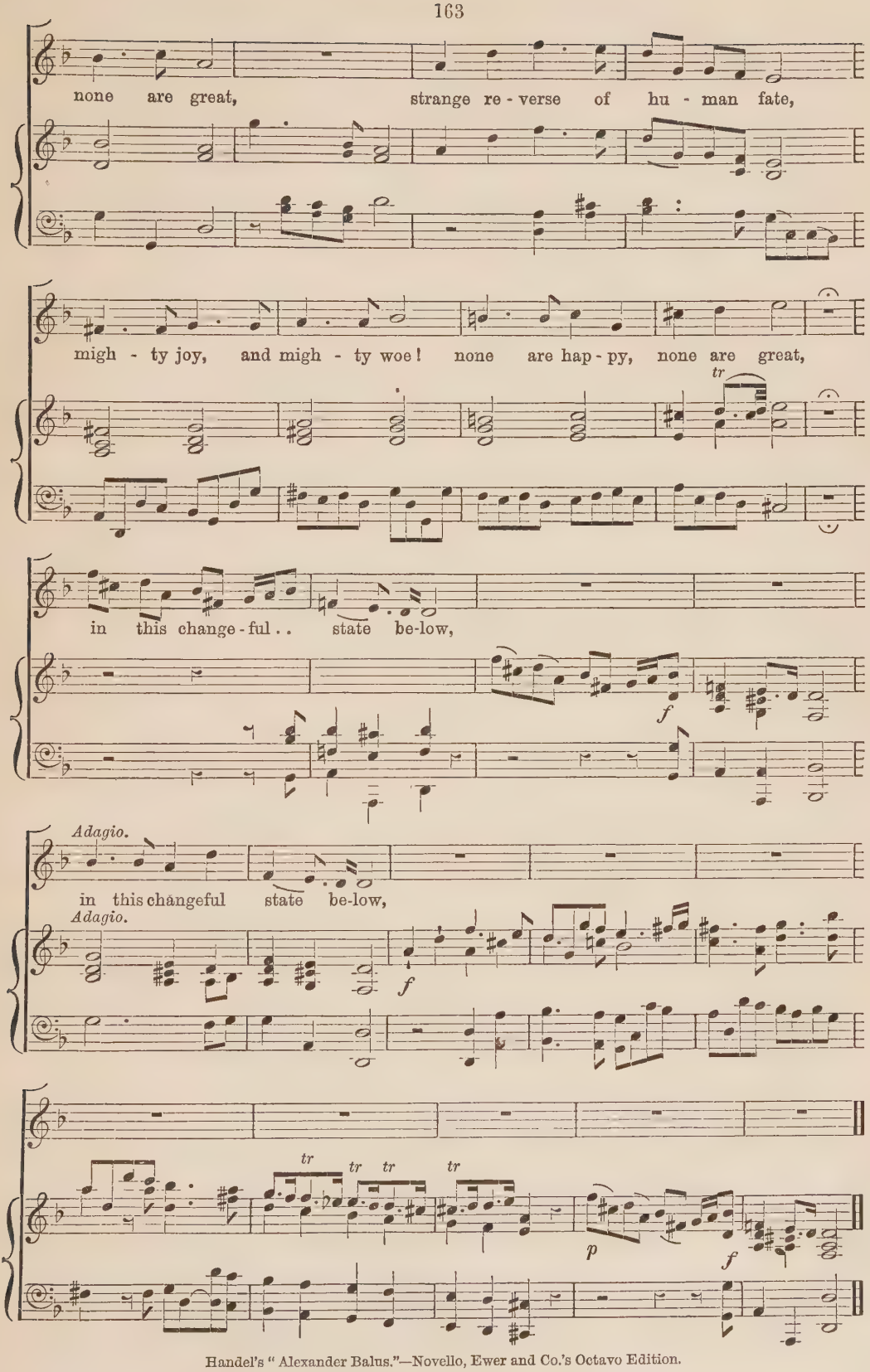




*No.* 50. RECIT.—"GODS! CAN THERE BE?"

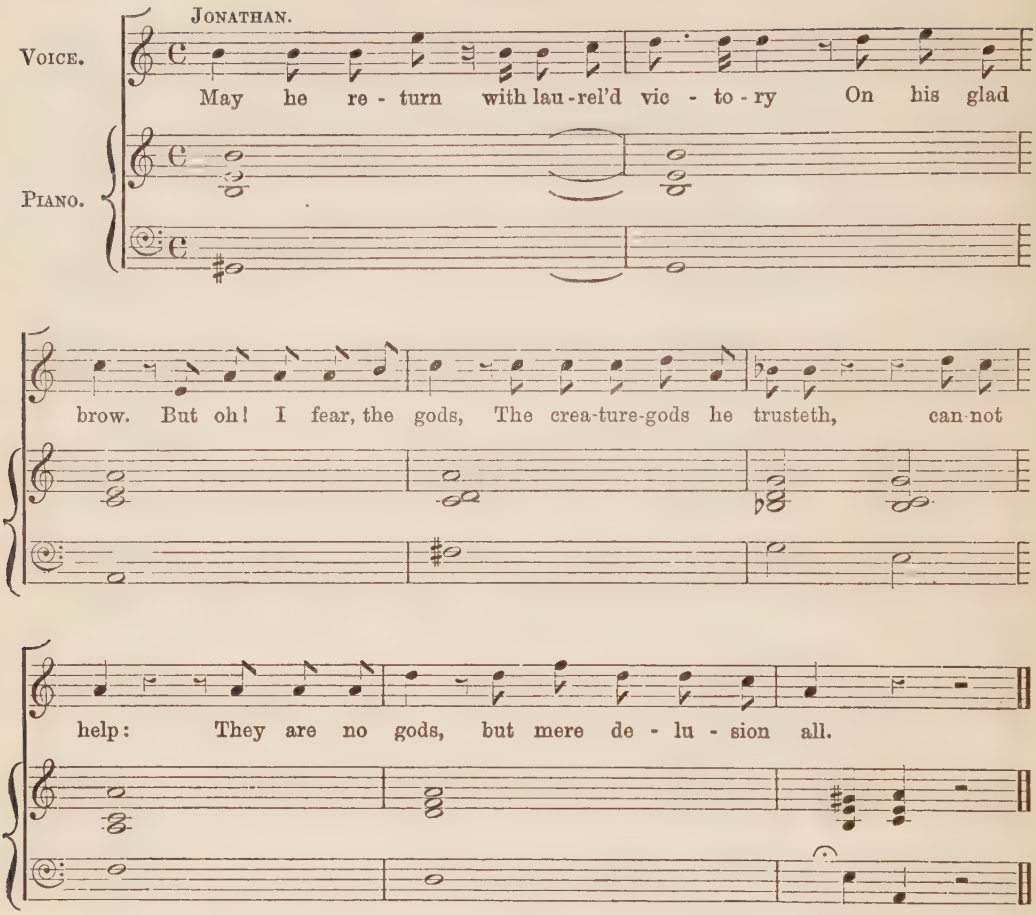



A tempo ordinario. Allegro, ma non troppo.
PIANO.
♩ = 88.
ASPASIA.
Strange re - verse of
hu - man fate, Migh - ty joy, and migh - ty woe!
strange re - verse of hu - man fate, migh - ty joy, and

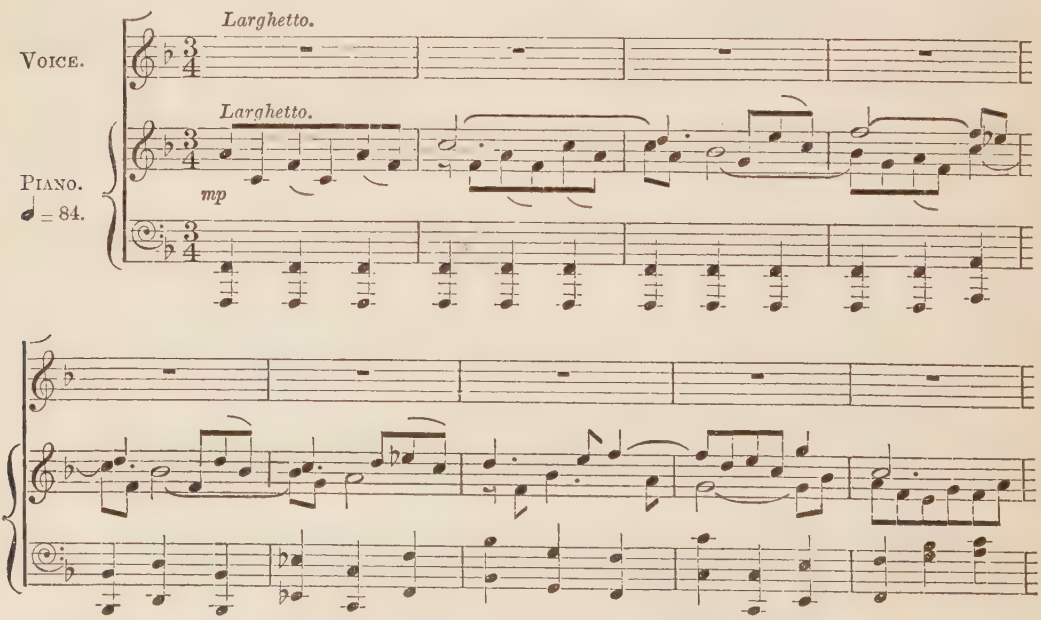

migh - ty woe! None are hap - py, none are great, In this changeful state be-low,
none are hap - py, none are great,
p
mp
strange re- verse of hu - man fate, migh - ty joy, and migh - ty woe!
none are hap - py, none are great, in this change-ful . . state be-low,
tr
none are hap - py,
f
p
mp

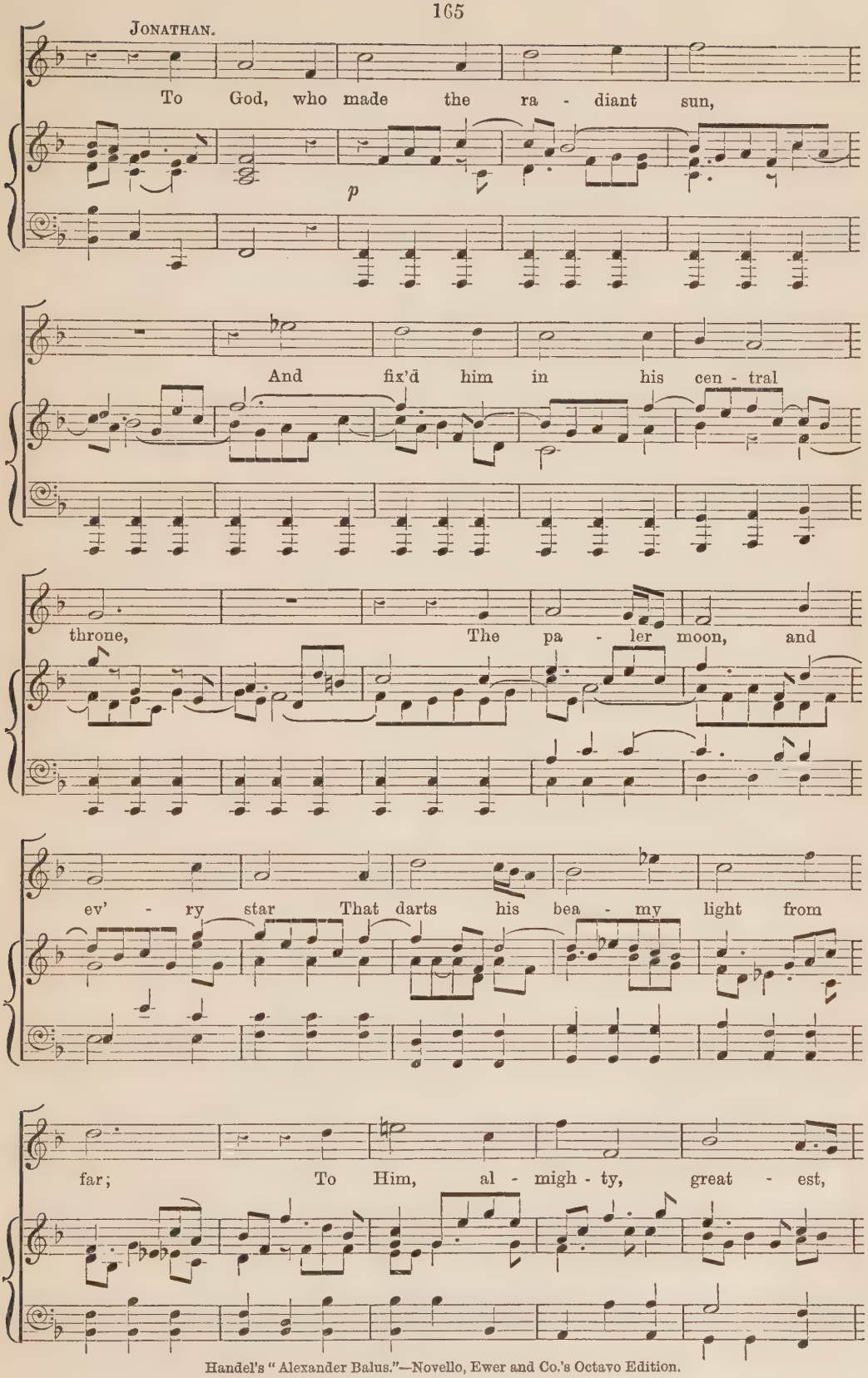

none are great, strange re - verse of hu - man fate,
migh - ty joy, and migh - ty woe! none are hap - py, none are great,
tr
in this change - ful . . state be-low,
f
Adagio.
in this changeful state be-low,
Adagio.
f
tr tr tr tr
p
f

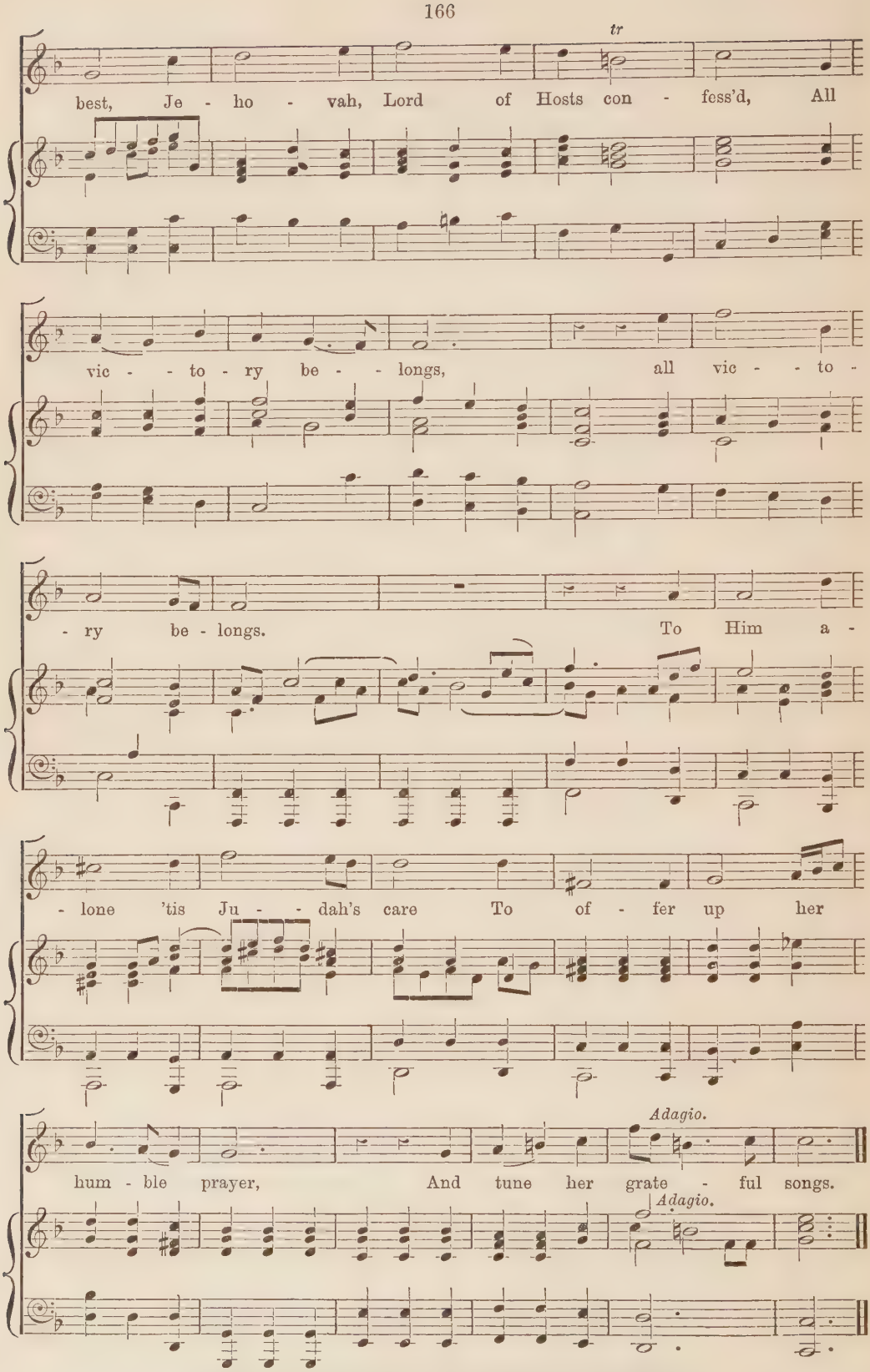
*No.* 52. RECIT.—"MAY HE RETURN."

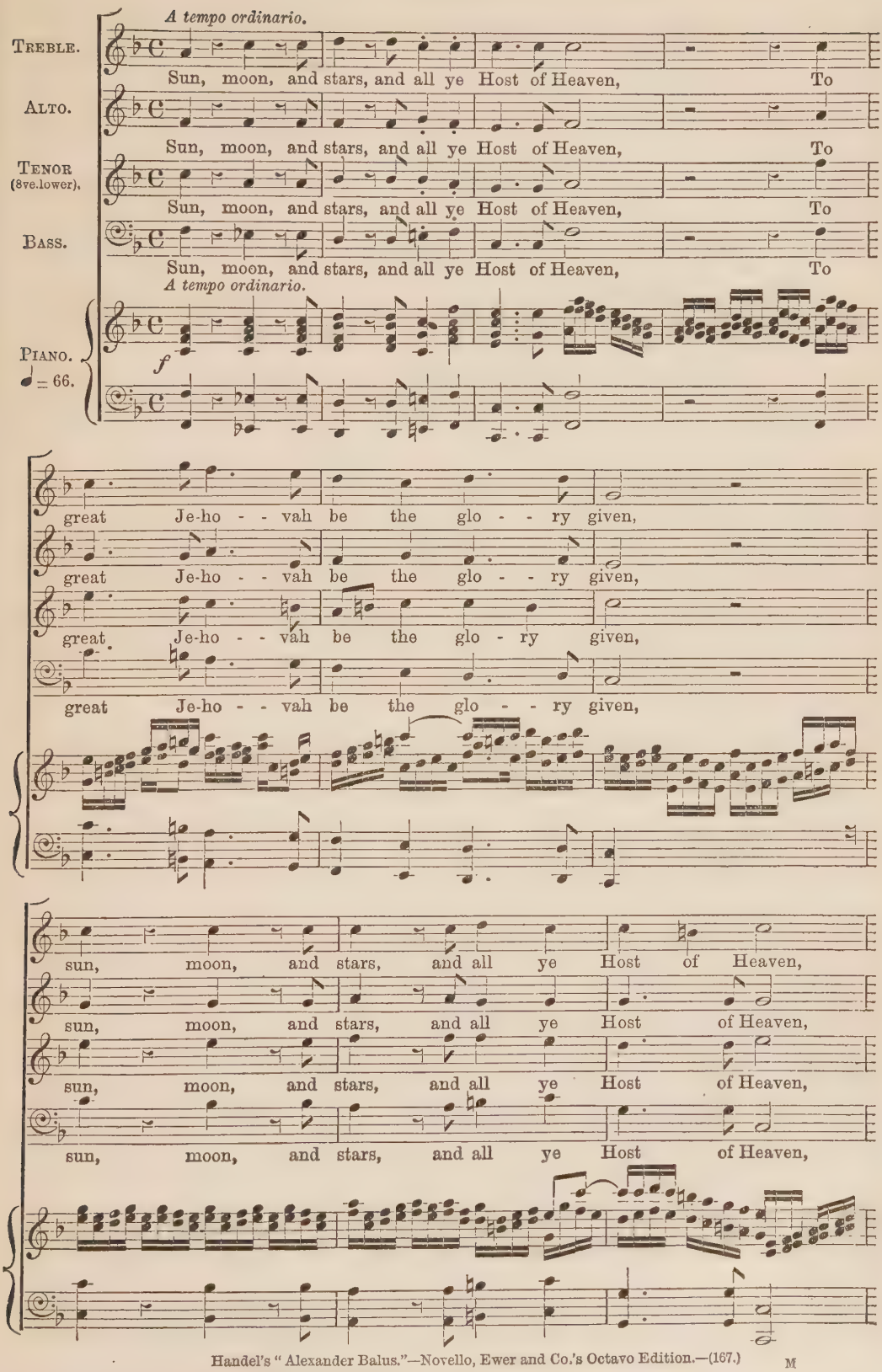


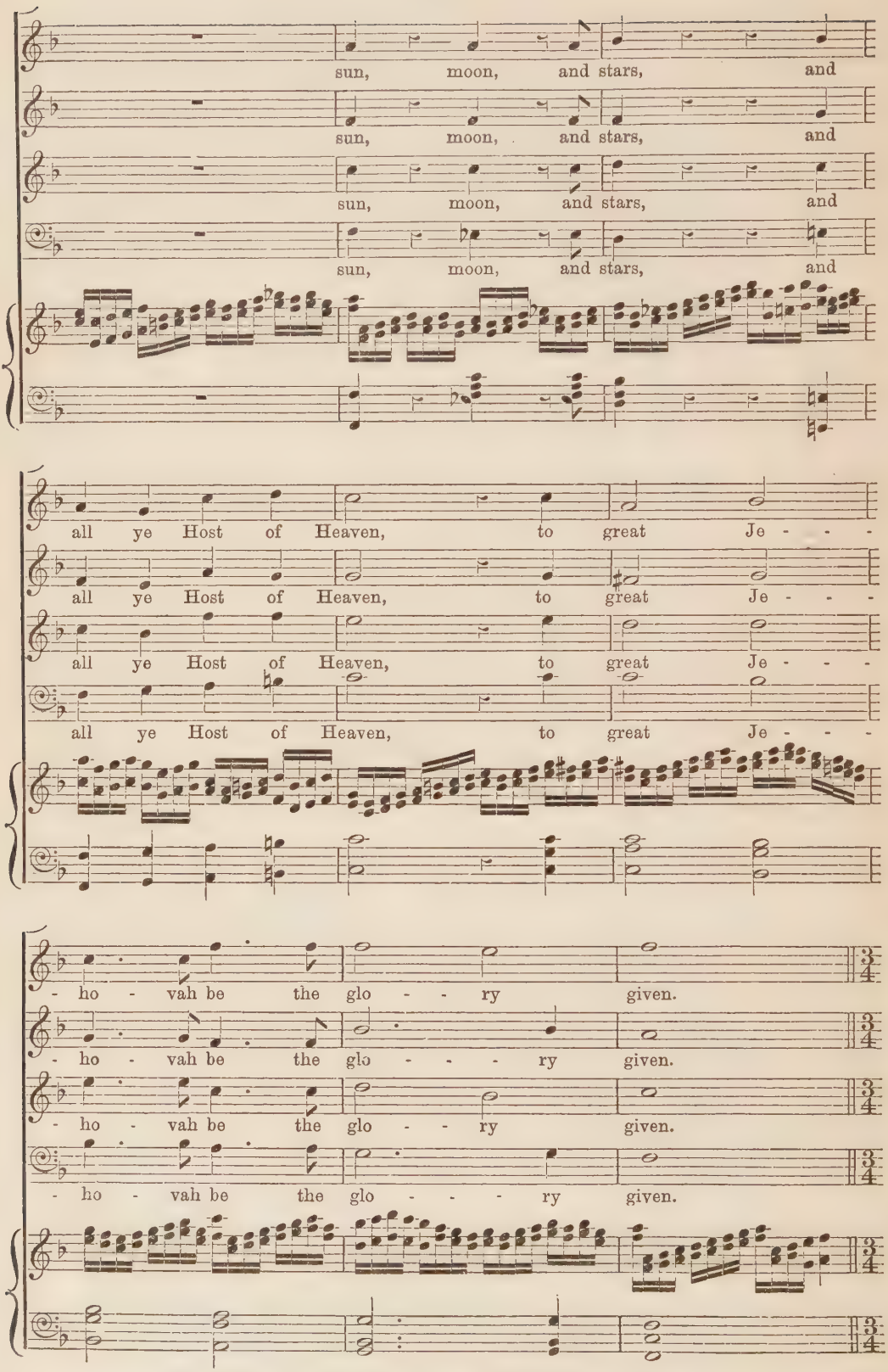

*No.* 53. AIR.—"TO GOD, WHO MADE THE RADIANT SUN."

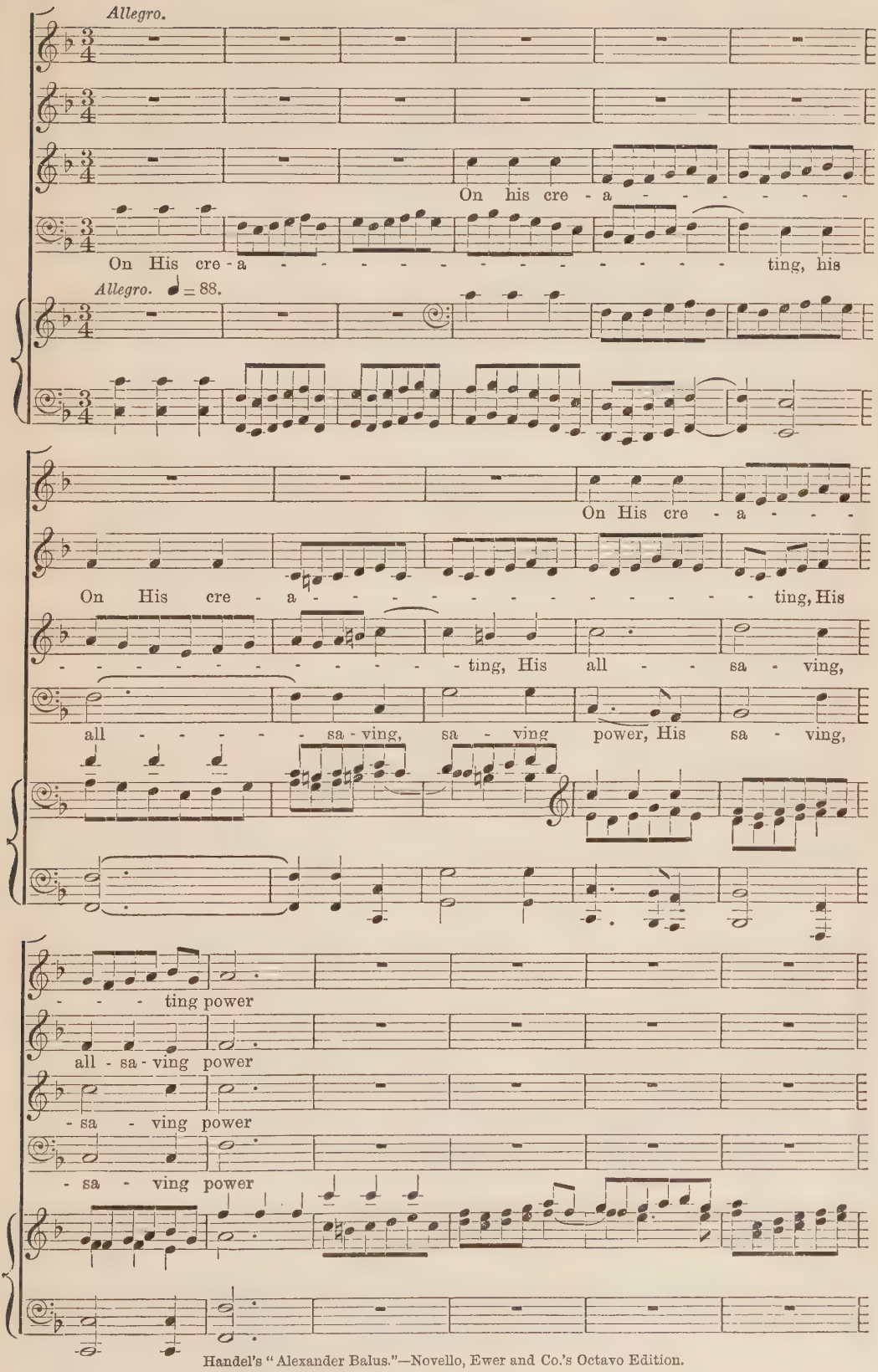


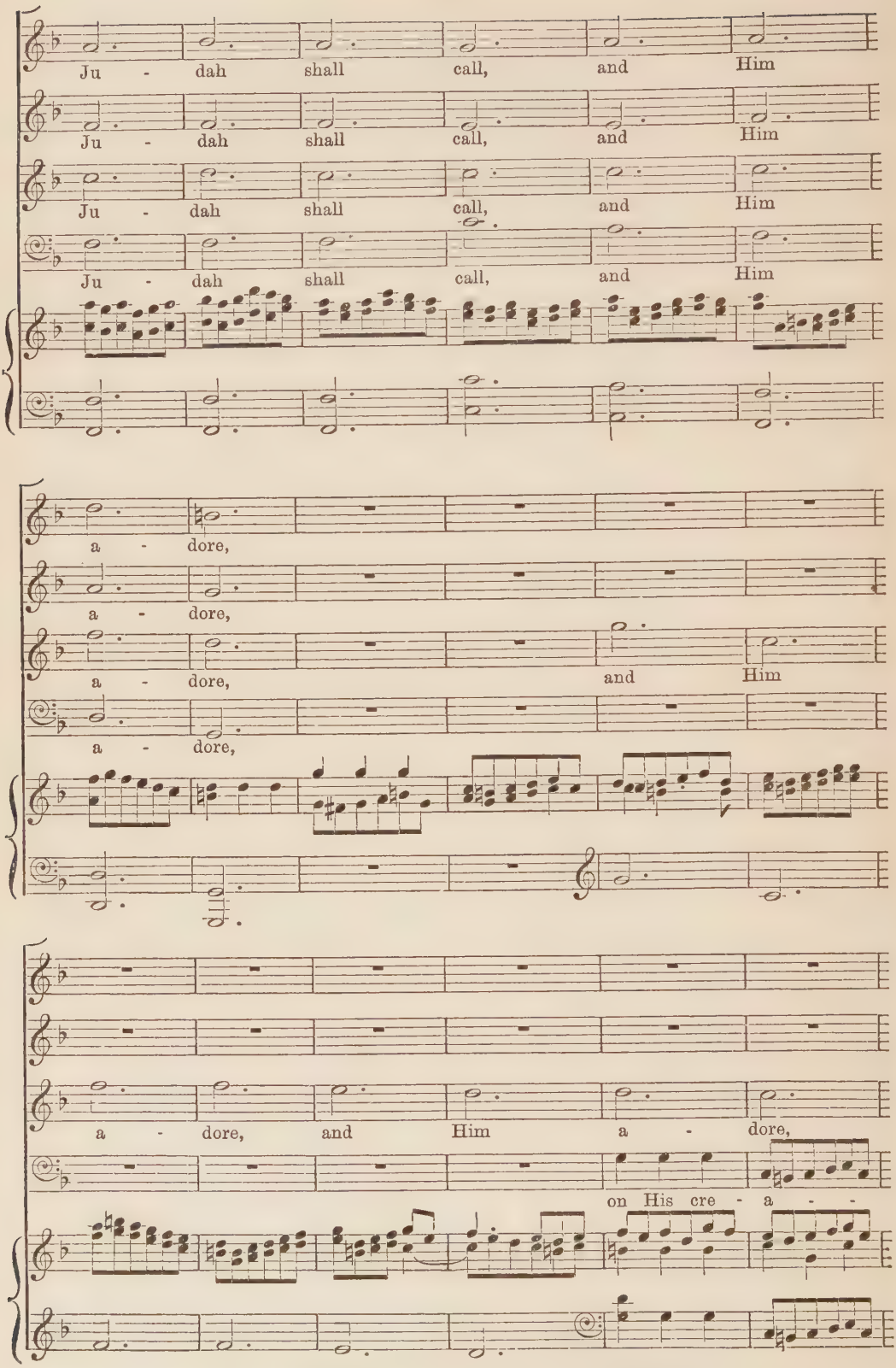

JONATHAN.
To God, who made the ra - diant sun,
p
And fix'd him in his cen - tral
throne, The pa - ler moon, and
ev' - ry star That darts his bea - my light from
far; To Him, al - migh - ty, great - est,


tr
best, Je - ho - vah, Lord of Hosts con - fess'd, All
vic - - to - ry be - - longs, all vic - - to -
- ry be - longs. To Him a -
- lone 'tis Ju - - dah's care To of - fer up her
Adagio.
hum - ble prayer, And tune her grate - ful songs.
Adagio.


A tempo ordinario.
TREBLE.
Sun, moon, and stars, and all ye Host of Heaven, To
ALTO.
Sun, moon, and stars, and all ye Host of Heaven, To
TENOR (8ve.lower).
Sun, moon, and stars, and all ye Host of Heaven, To
BASS.
Sun, moon, and stars, and all ye Host of Heaven, To
A tempo ordinario.
PIANO.
f
♩ = 66.
great Je-ho - - vah be the glo - - ry given,
great Je-ho - - vah be the glo - - ry given,
great Je-ho - - vah be the glo - ry given,
great Je-ho - - vah be the glo - - ry given,
sun, moon, and stars, and all ye Host of Heaven,
sun, moon, and stars, and all ye Host of Heaven,
sun, moon, and stars, and all ye Host of Heaven,
sun, moon, and stars, and all ye Host of Heaven,


sun, moon, and stars, and
sun, moon, and stars, and
sun, moon, and stars, and
sun, moon, and stars, and
all ye Host of Heaven, to great Je - - -
all ye Host of Heaven, to great Je - - -
all ye Host of Heaven, to great Je - - -
all ye Host of Heaven, to great Je - - -
- ho - vah be the glo - - ry given.
- ho - vah be the glo - - - ry given.
- ho - vah be the glo - - ry given.
- ho - vah be the glo - - - ry given.


Allegro.
On his cre - a - - - - - -
On His cre - a - - - - - - - - - - - - - - - - ting, his
Allegro. ♩ = 88.
On His cre - a - - - -
On His cre - a - - - - - - - - - - - - - - - - ting, His
- - - - - - - - - - - - - - - - ting, His all - - sa - ving,
all - - - - - - sa - ving, sa - ving power, His sa - ving,
- - - - ting power
all - sa - ving power
- sa - ving power
- sa - ving power


Ju - dah shall call, and Him
Ju - dah shall call, and Him
Ju - dah shall call, and Him
Ju - dah shall call, and Him
a - dore,
a - dore,
a - dore, and Him
a - dore,
a - dore, and Him a - dore,
on His cre - a - -

Ju - - dah

on His cre - a - - -

on His cre - a - - - - - - - - - - - ting, His

- - - - - - - - - - - - - ting, His all - - sa - ving

shall call, and Him a - - - -

- - - - - - - - - - - - - - - - - - - - ting, His

all - - - - - - - sa - - - - - ving power, . . .

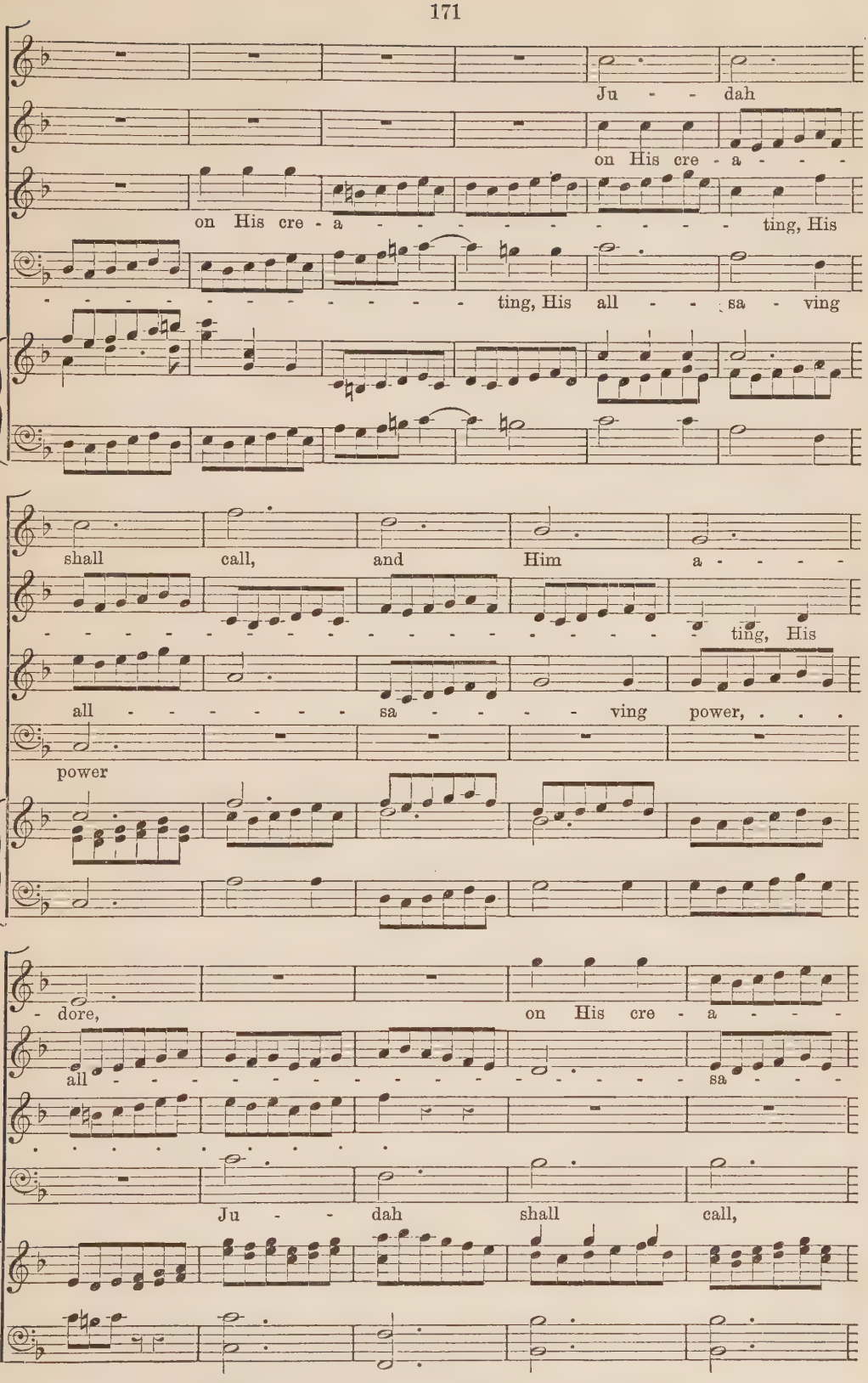
power

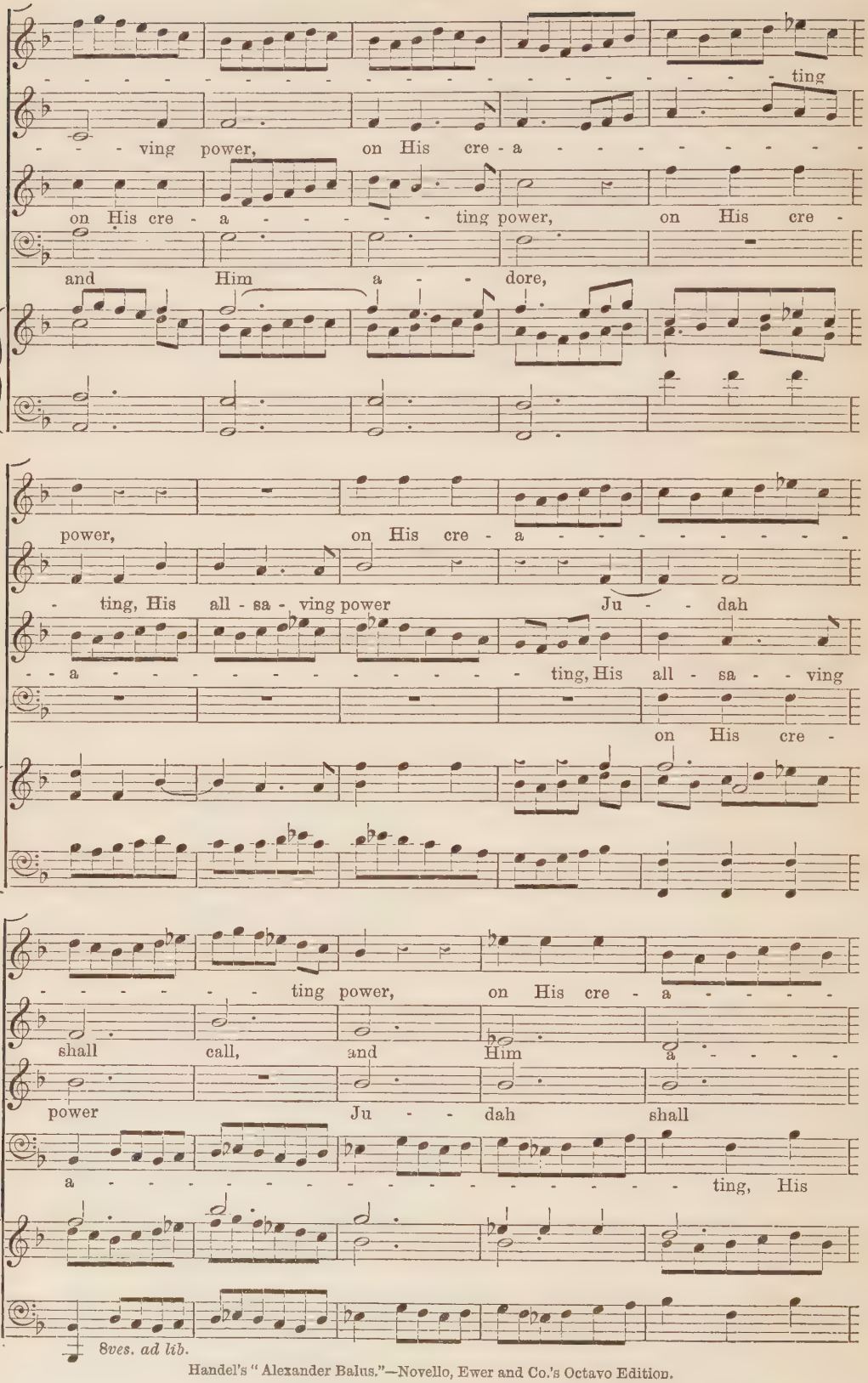
- dore, on His cre - a - - -

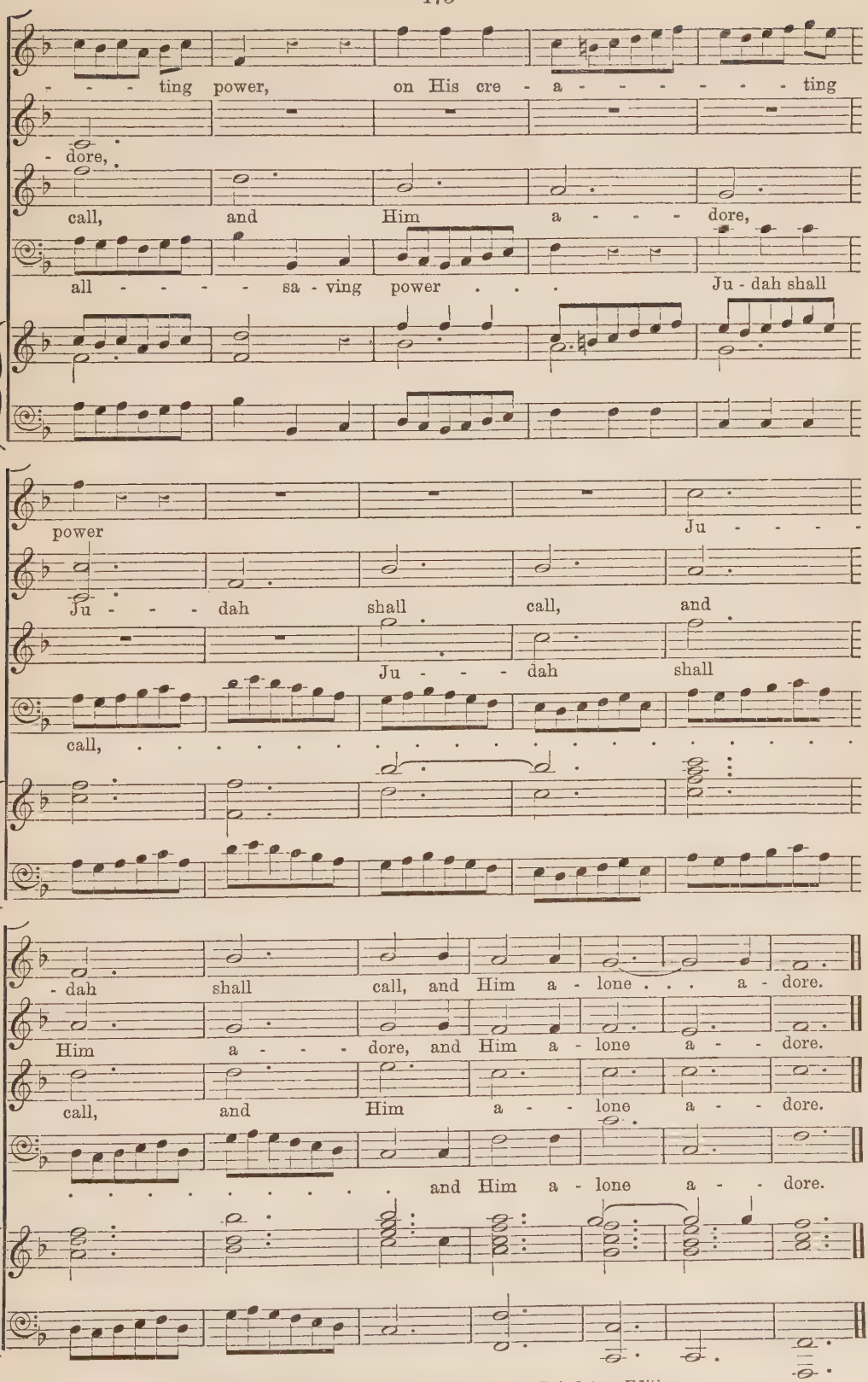
all - - - - - - - - - - - - - - - - - - sa - - -

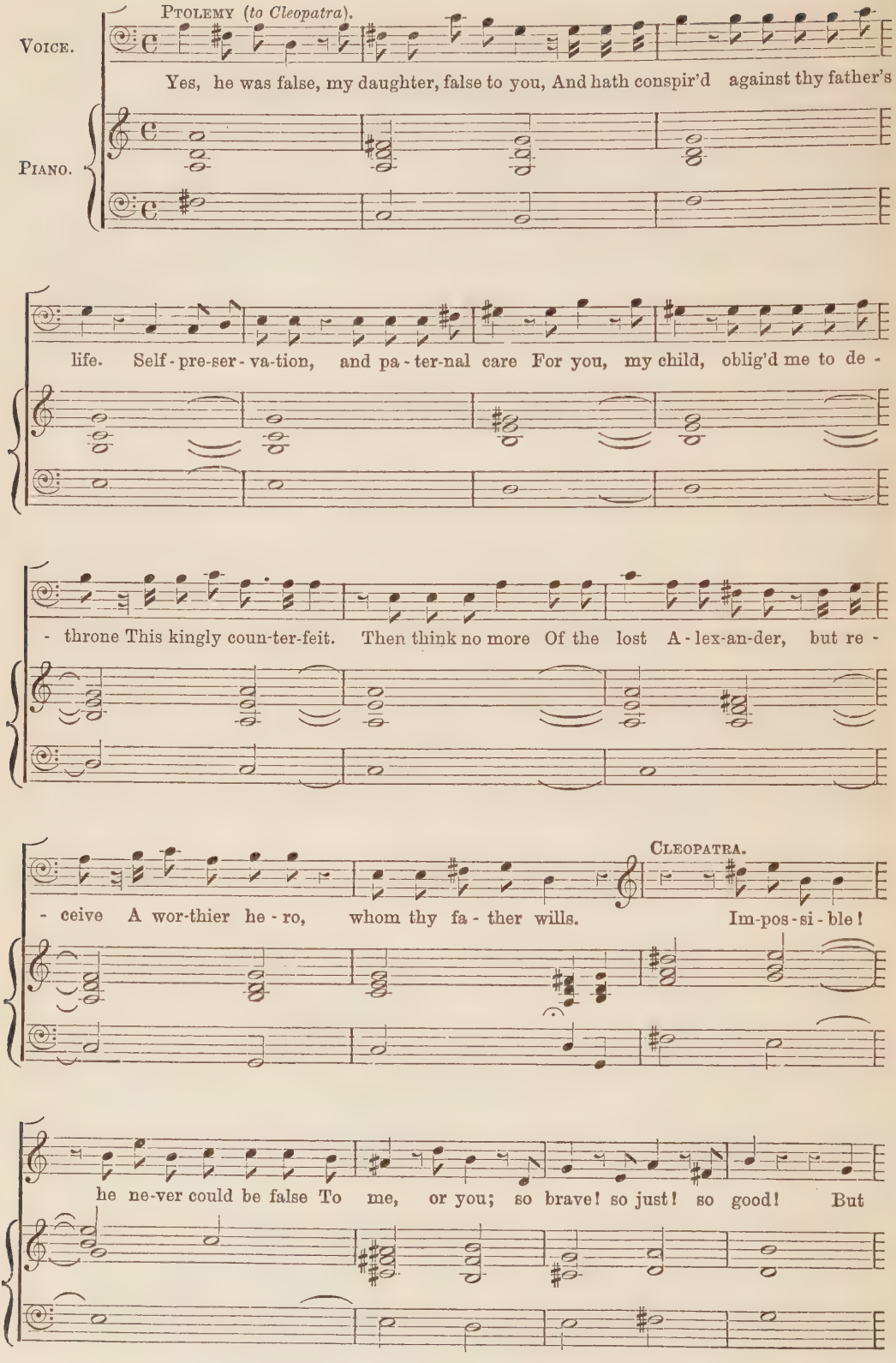
. . . . . .

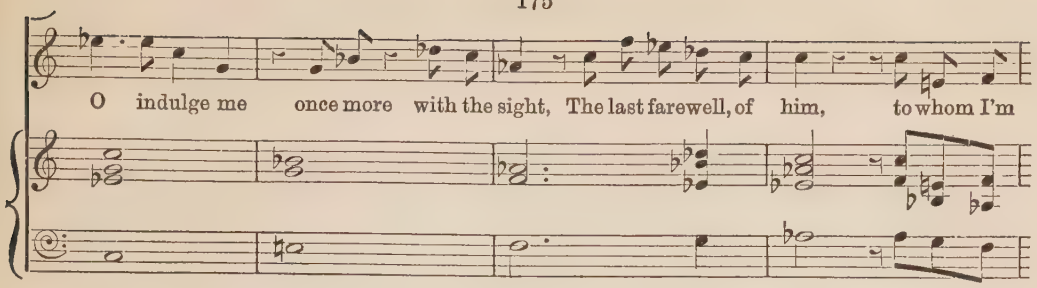
Ju - - dah shall call,

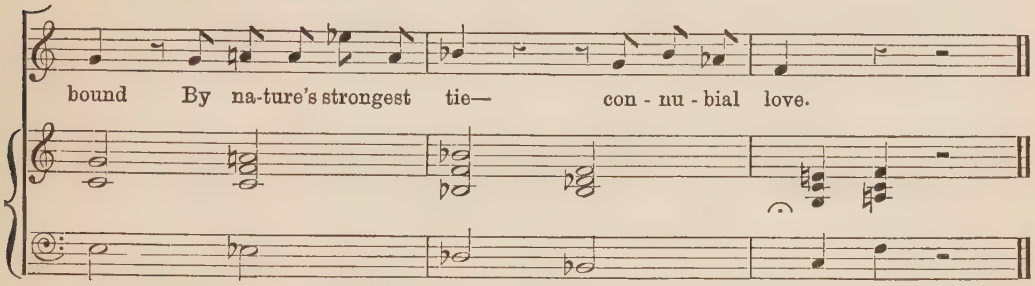



ting
ving power, on His cre - a
on His cre - a ting power, on His cre -
and Him a - dore,
power, on His cre - a
- ting, His all - sa - ving power Ju - dah
- a ting, His all - sa - ving
on His cre -
ting power, on His cre - a
shall call, and Him a
power Ju - dah shall
a ting, His
8ves. ad lib.

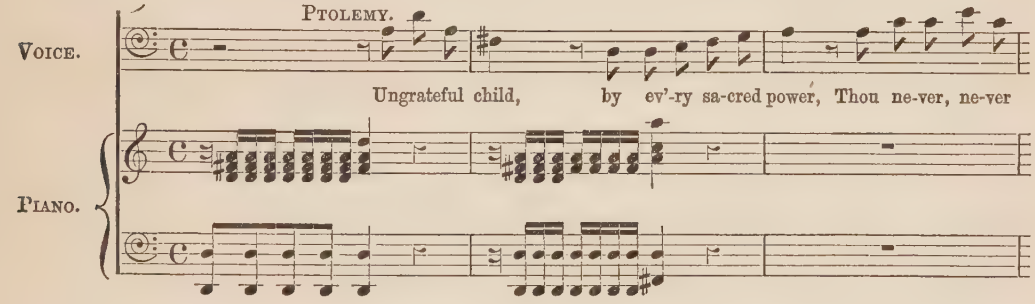

- - - - ting power, on His cre - a - - - - - - - ting
- dore,
call, and Him a - - - - dore,
all - - - - - sa - ving power . . . Ju - dah shall
power Ju - - - -
Ju - - - - dah shall call, and
Ju - - - - dah shall
call, . . . . . .
- dah shall call, and Him a - lone . . . a - dore.
Him a - - - - dore, and Him a - lone a - - - dore.
call, and Him a - - lone a - - dore.
. . . . . and Him a - lone a - - dore.

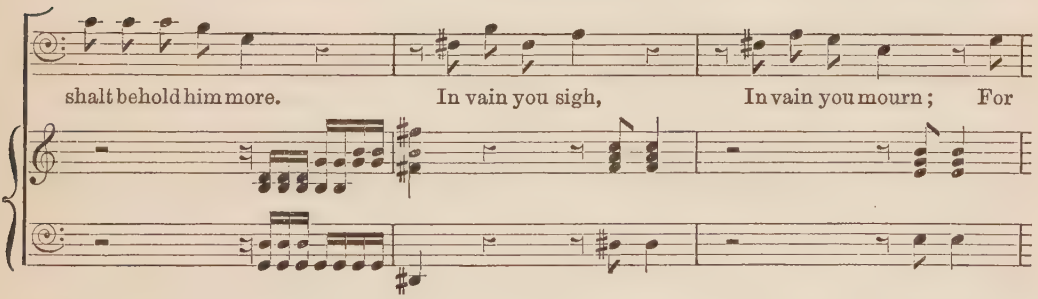

PTOLEMY (*to Cleopatra*).
VOICE.
Yes, he was false, my daughter, false to you, And hath conspir'd against thy father's
PIANO.
life. Self-pre-ser-va-tion, and pa-ter-nal care For you, my child, oblig'd me to de-
- throne This kingly coun-ter-feit. Then think no more Of the lost A-lex-an-der, but re-
CLEOPATRA.
- ceive A wor-thier he-ro, whom thy fa-ther wills. Im-pos-si-ble!
he ne-ver could be false To me, or you; so brave! so just! so good! But

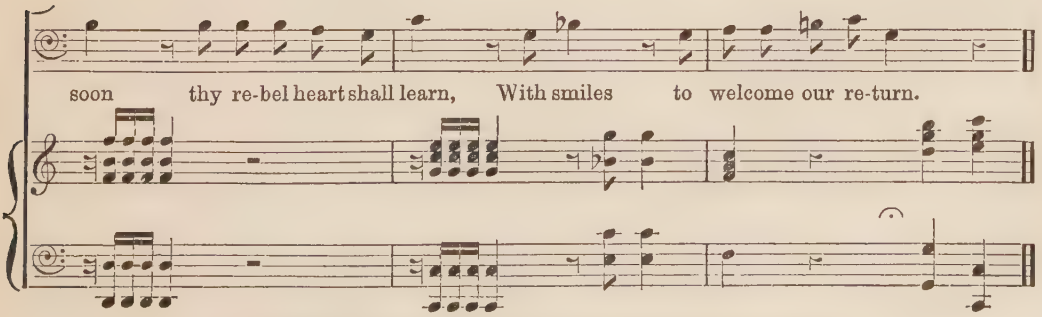


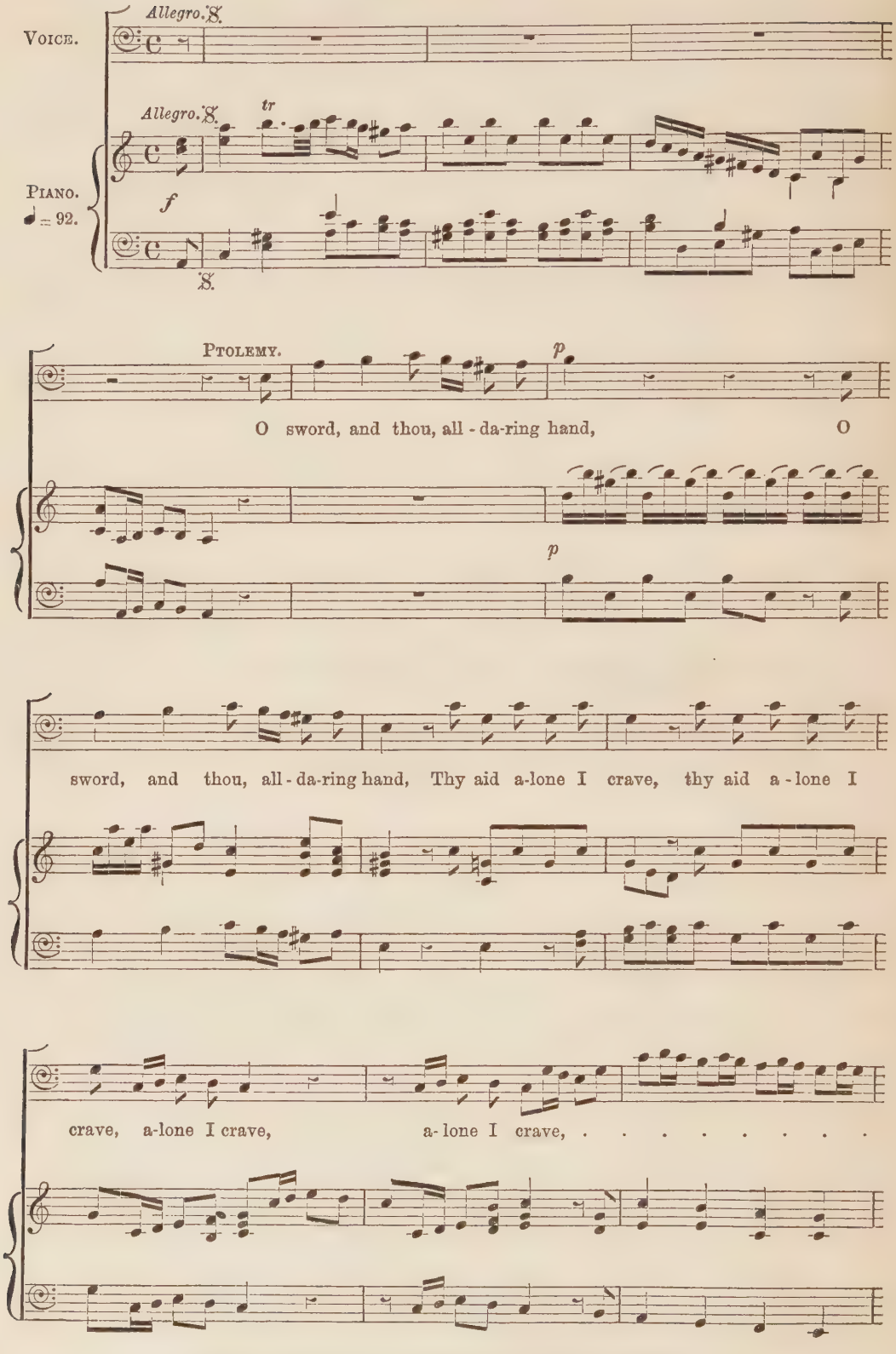



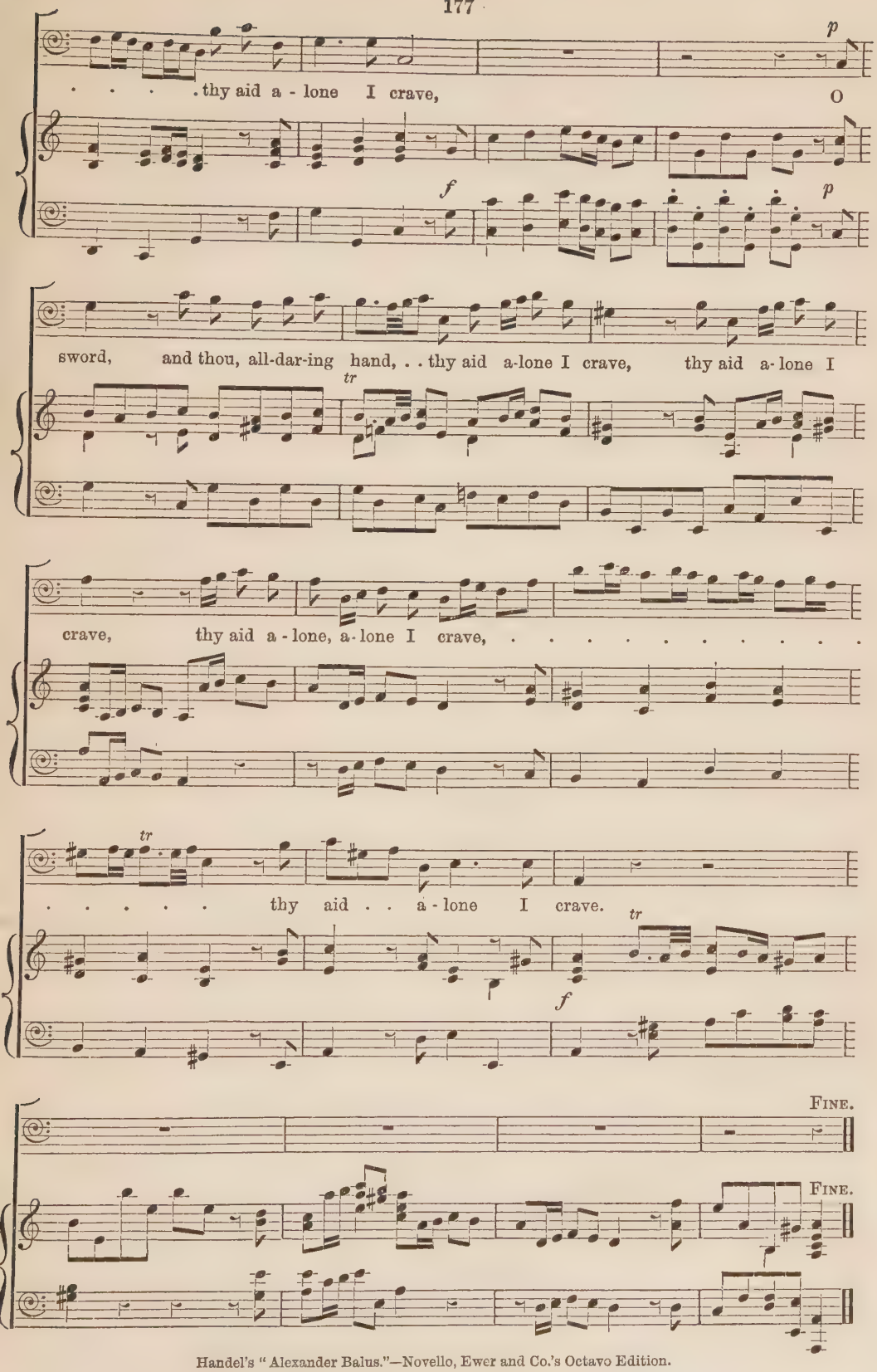

*No.* 56. RECIT. (ACCOMPANIED).—"UNGRATEFUL CHILD."

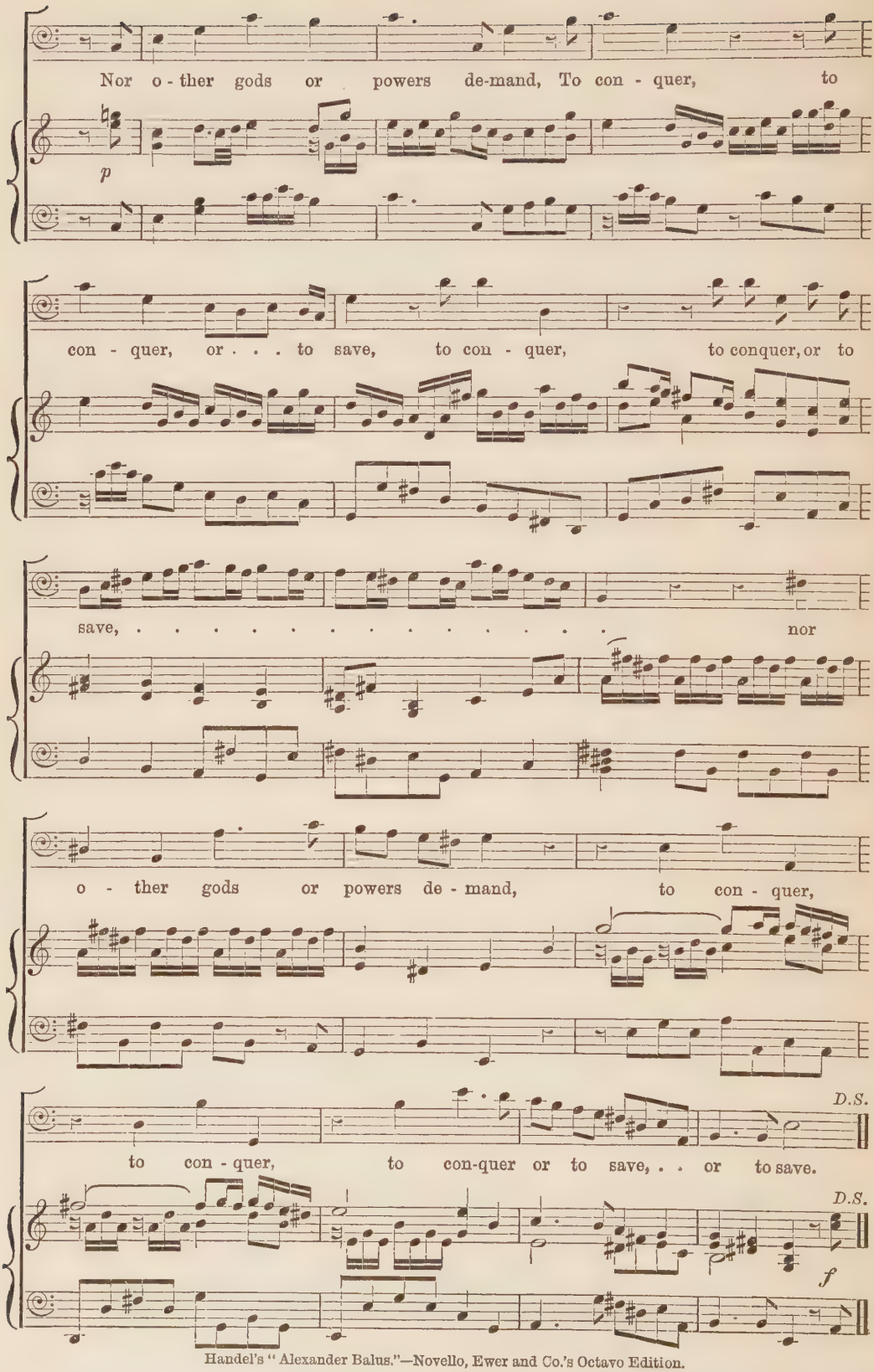


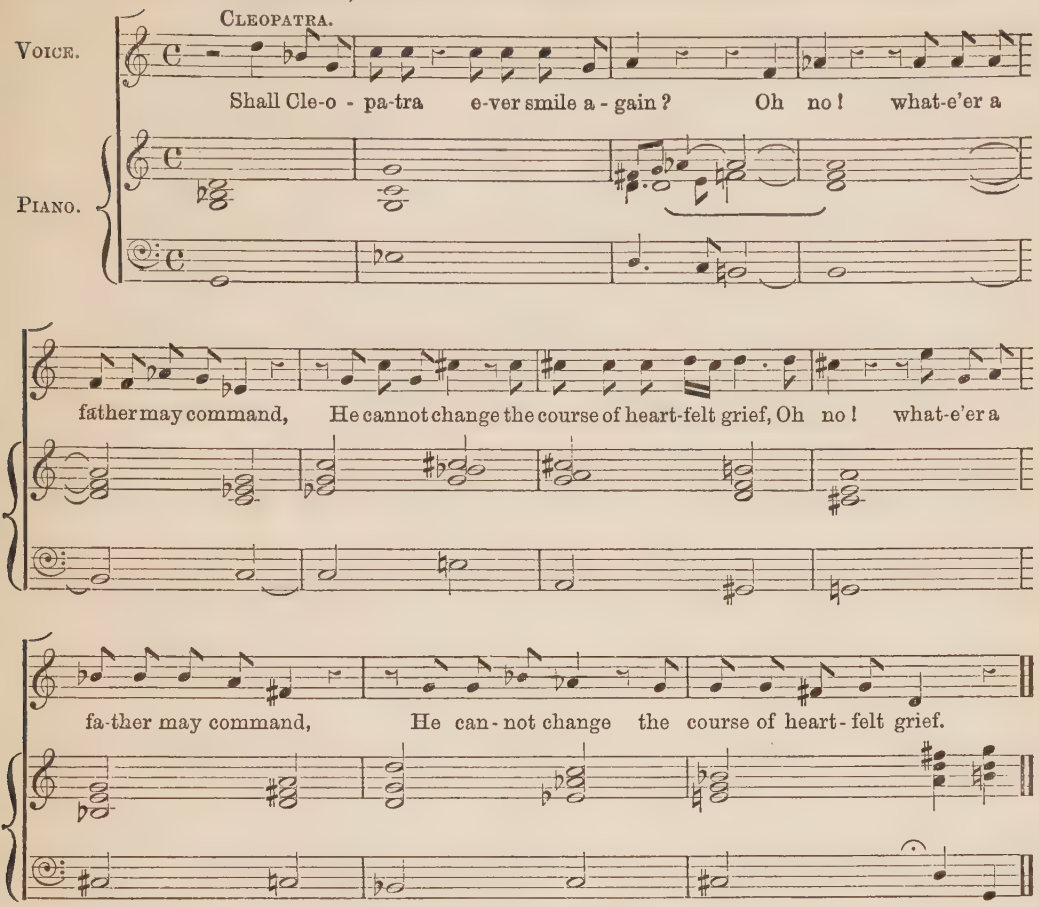




VOICE.
Allegro.
PIANO.
Allegro.
tr
f
♩ = 92.
PTOLEMY.
p
O sword, and thou, all - da-ring hand, O
p
sword, and thou, all - da-ring hand, Thy aid a-lone I crave, thy aid a - lone I
crave, a-lone I crave, a- lone I crave, . . . . . .

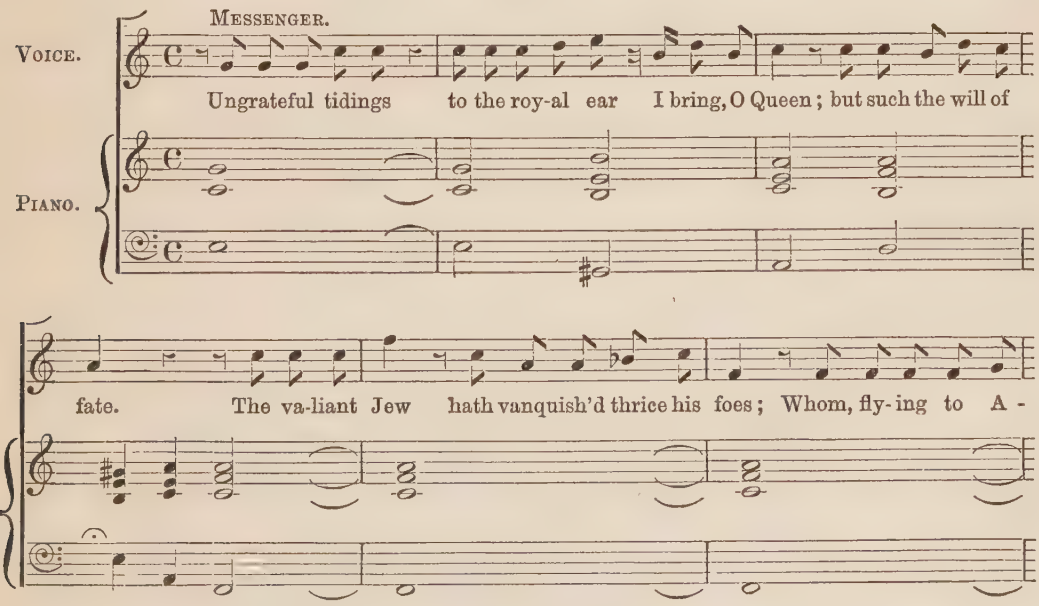

p
. . . . thy aid a - lone I crave, O
f
p
sword, and thou, all-dar-ing hand, . . thy aid a-lone I crave, thy aid a- lone I
tr
crave, thy aid a - lone, a- lone I crave, . . . . . .
tr
. . . . . thy aid . . a - lone I crave.
tr
f
Fine.
Fine.

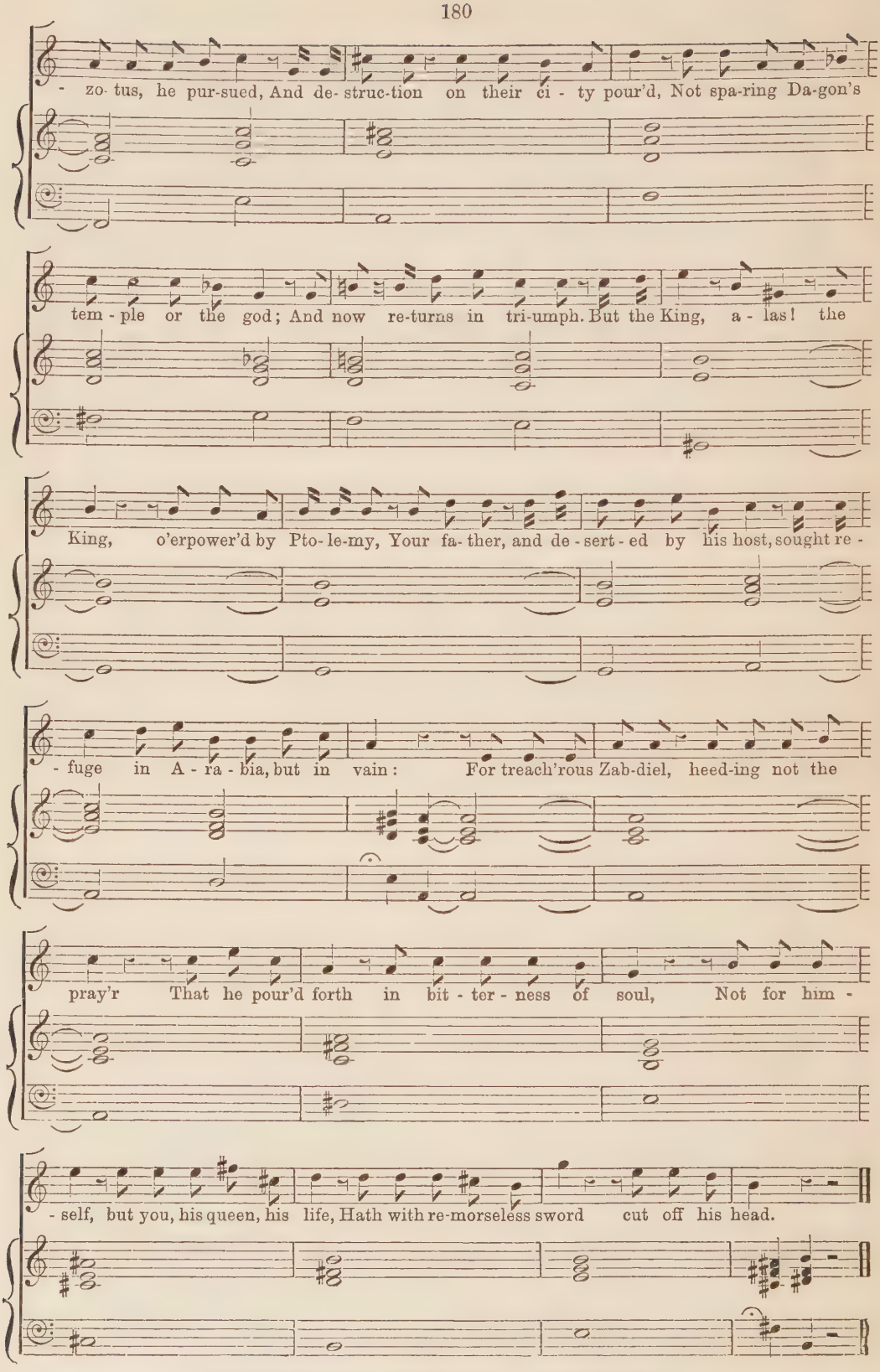

Nor o - ther gods or powers de-mand, To con - quer, to
p
con - quer, or . . . to save, to con - quer, to conquer, or to
save, . . . . . nor
o - ther gods or powers de - mand, to con - quer,
D.S.
to con - quer, to con-quer or to save, . . or to save.
D.S.
f

*No.* 58. RECIT. (ACCOMPANIED).—"SHALL CLEOPATRA EVER SMILE AGAIN?"

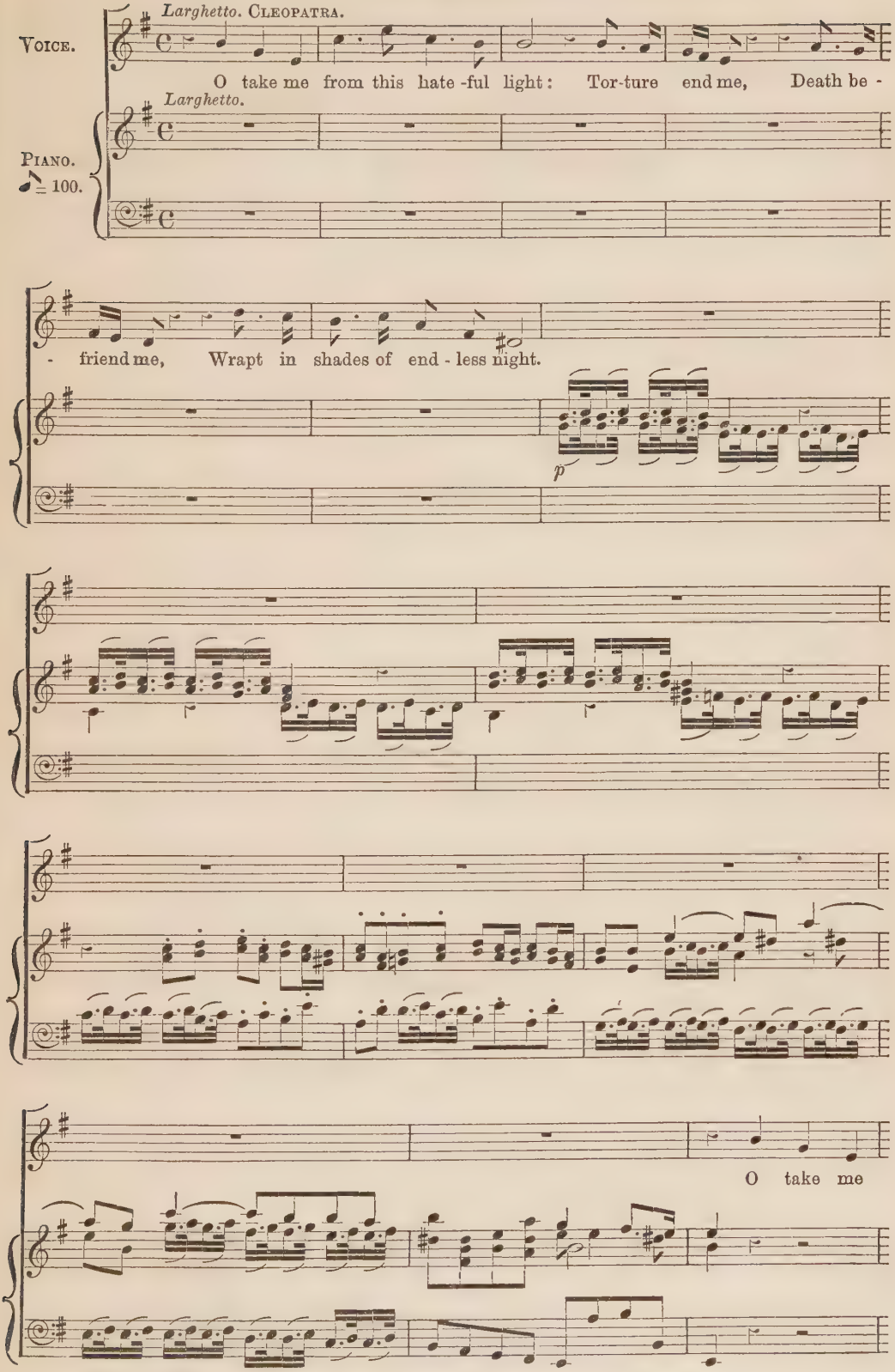


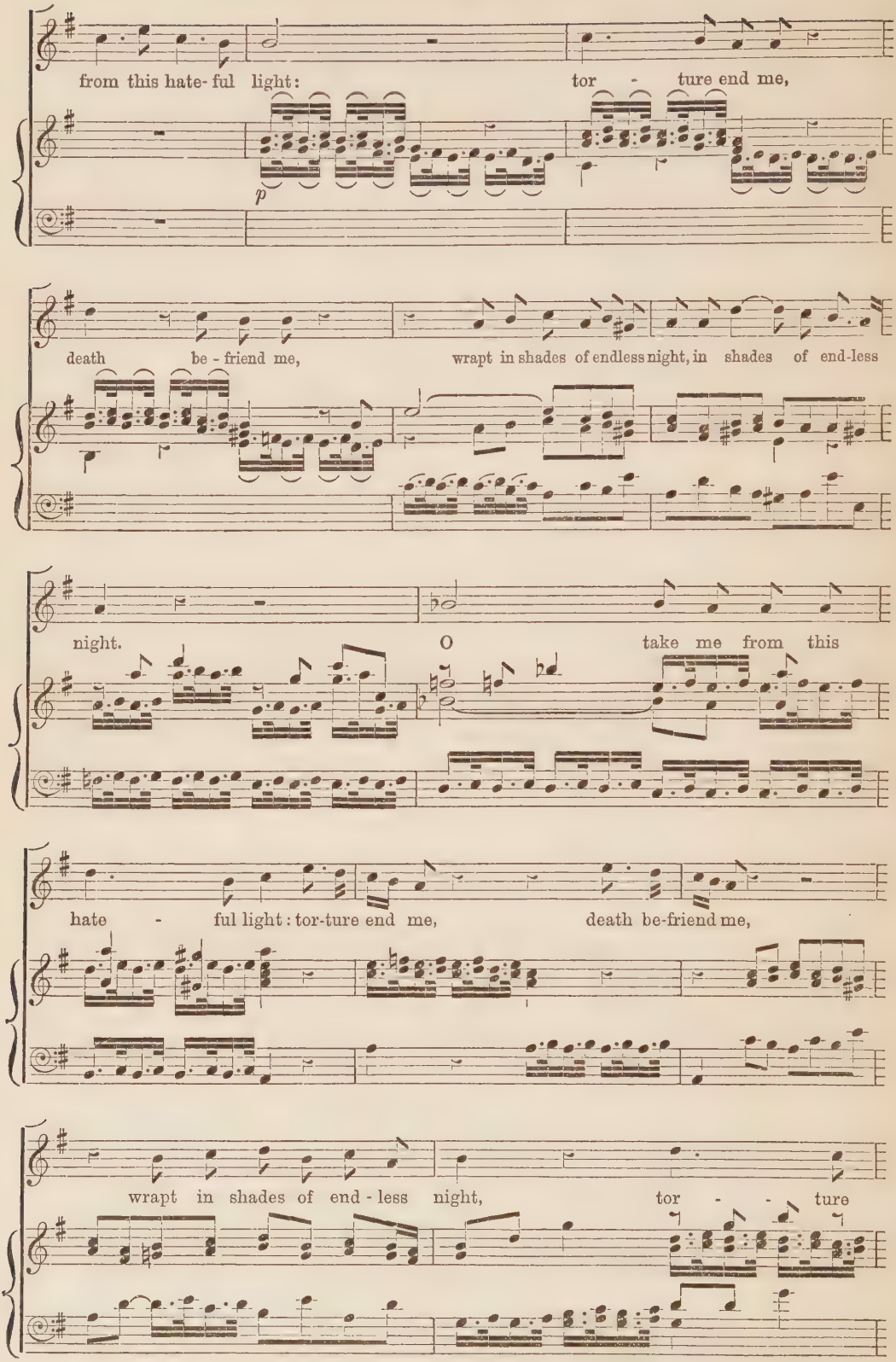

*No.* 59. RECIT.—"UNGRATEFUL TIDINGS."

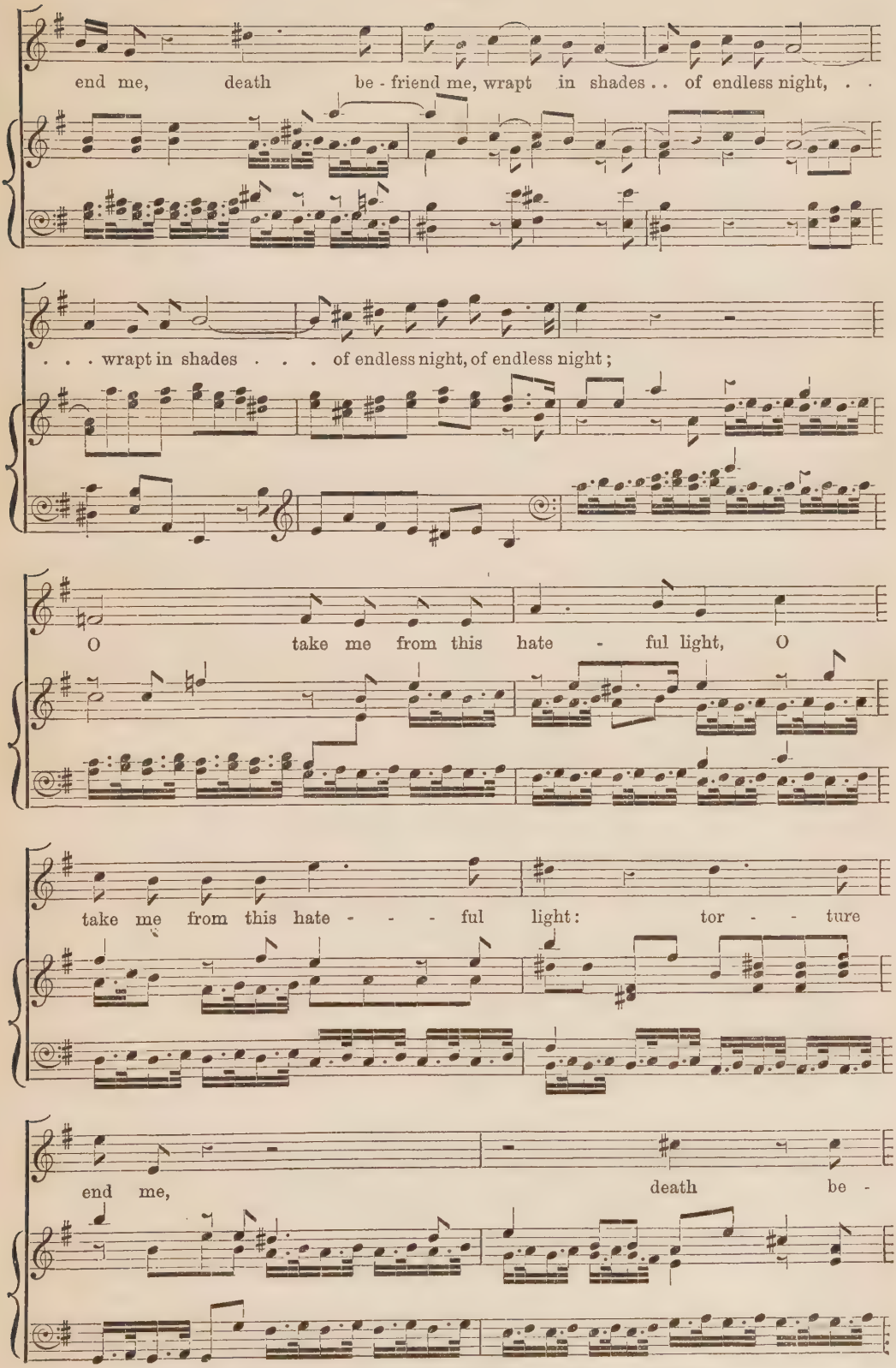


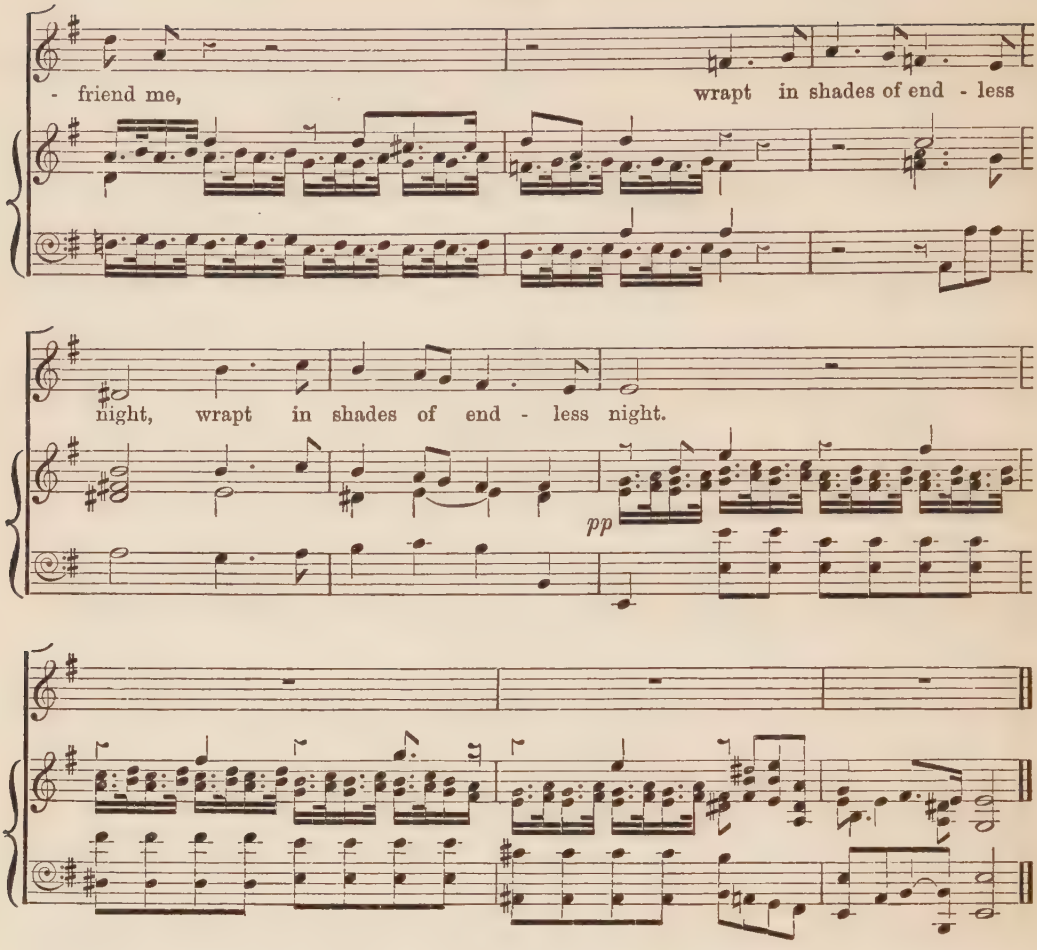

- zo- tus, he pur-sued, And de- struc-tion on their ci - ty pour'd, Not spa-ring Da-gon's
tem - ple or the god; And now re-turns in tri-umph. But the King, a - las! the
King, o'erpower'd by Pto- le-my, Your fa- ther, and de - sert - ed by his host, sought re -
- fuge in A - ra - bia, but in vain: For treach'rous Zab-diel, heed-ing not the
pray'r That he pour'd forth in bit - ter - ness of soul, Not for him -
- self, but you, his queen, his life, Hath with re-morseless sword cut off his head.

*No.* 60. AIR.—"O TAKE ME FROM THIS HATEFUL LIGHT."

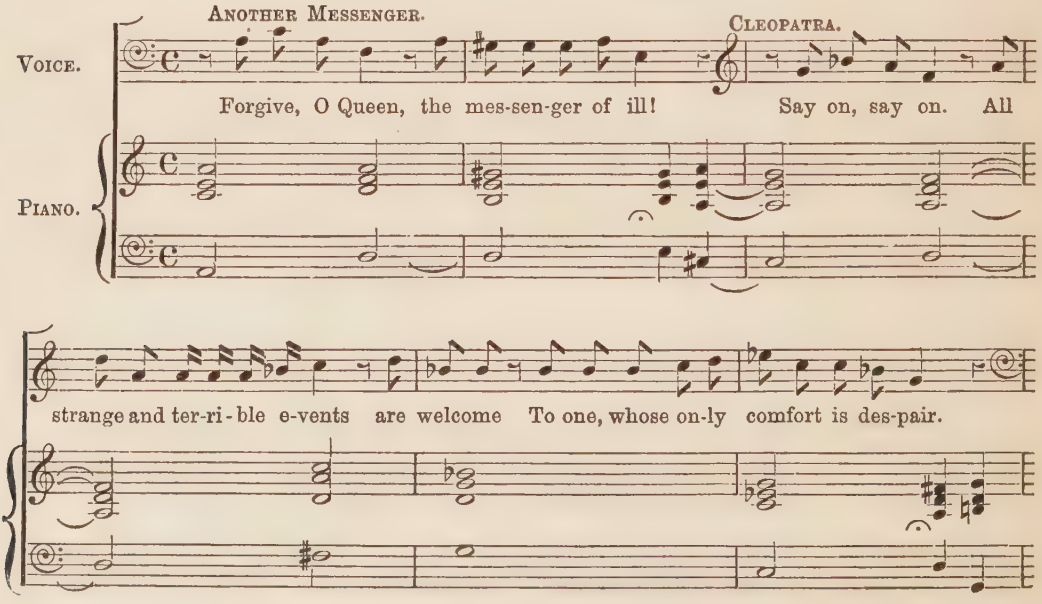


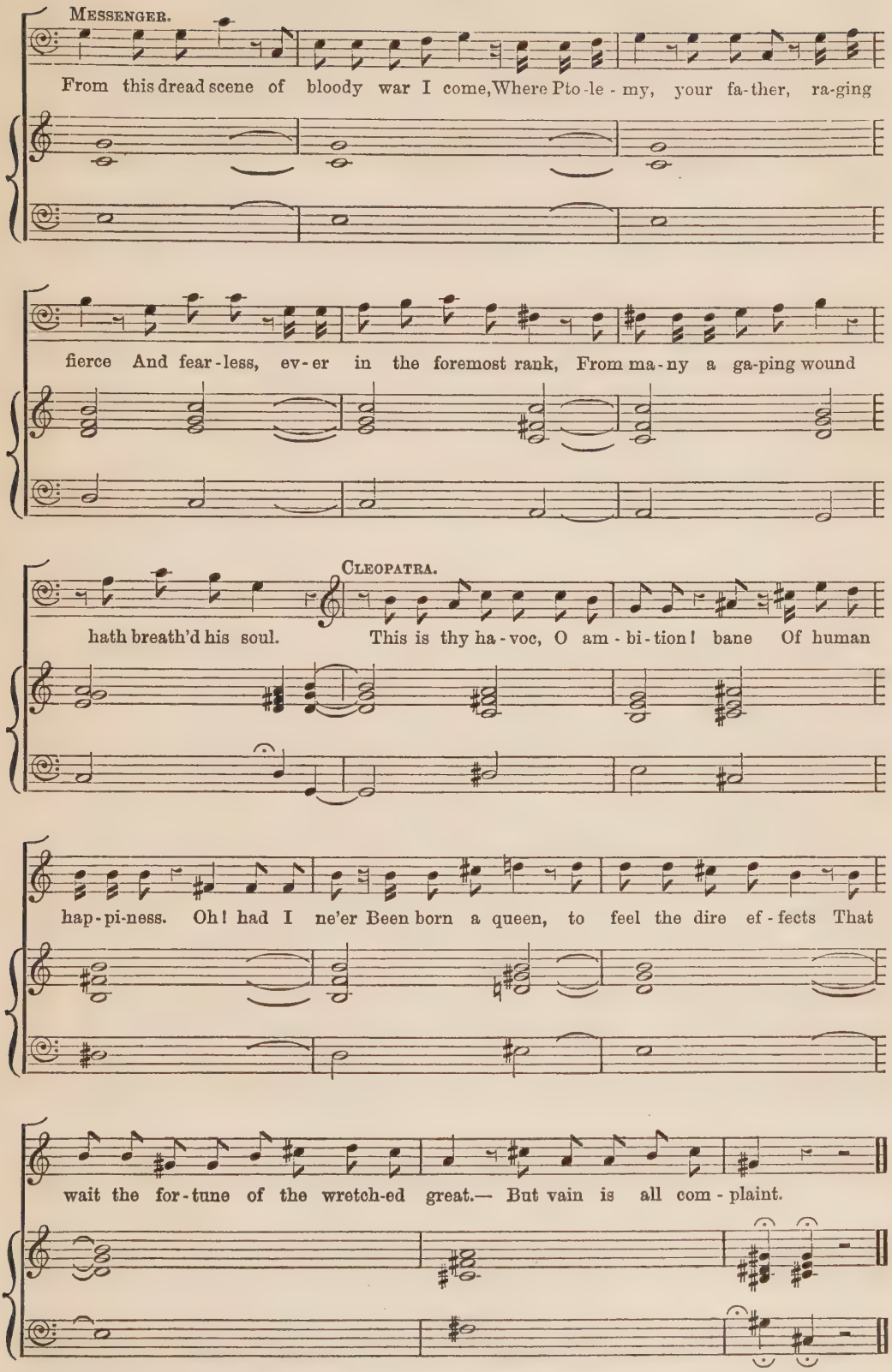

from this hate- ful light:
tor - ture end me,
p
death be - friend me,
wrapt in shades of endless night, in shades of end-less
night.
O
take me from this
hate - ful light: tor-ture end me,
death be-friend me,
wrapt in shades of end - less night,
tor - - ture


end me, death be - friend me, wrapt in shades . . of endless night, . .
. . . wrapt in shades . . . of endless night, of endless night;
O take me from this hate - ful light, O
take me from this hate - - - ful light: tor - - - ture
end me, death be -

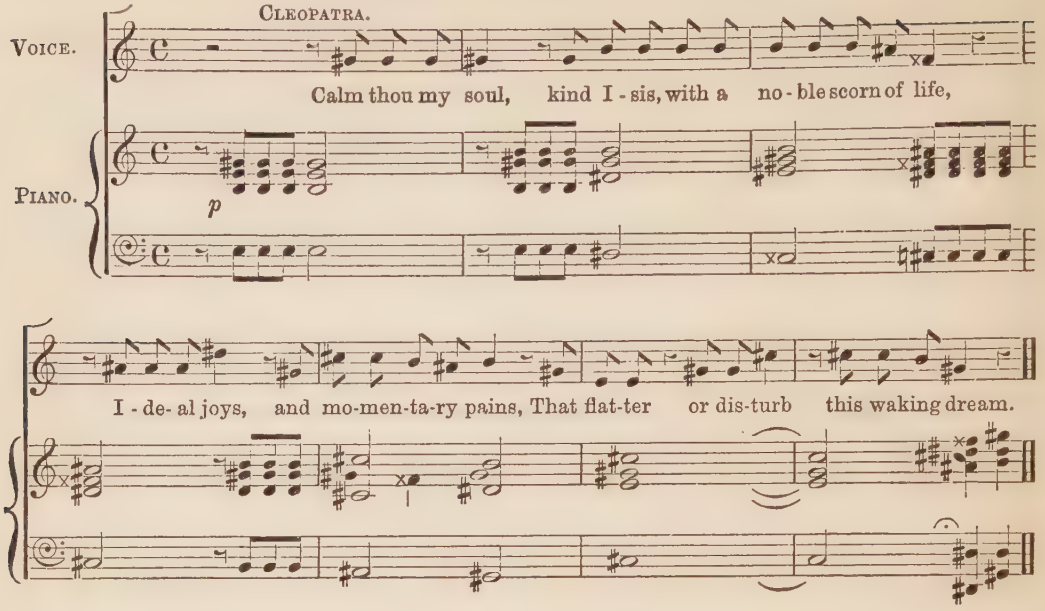



*No.* 61. RECIT.—"FORGIVE, O QUEEN."

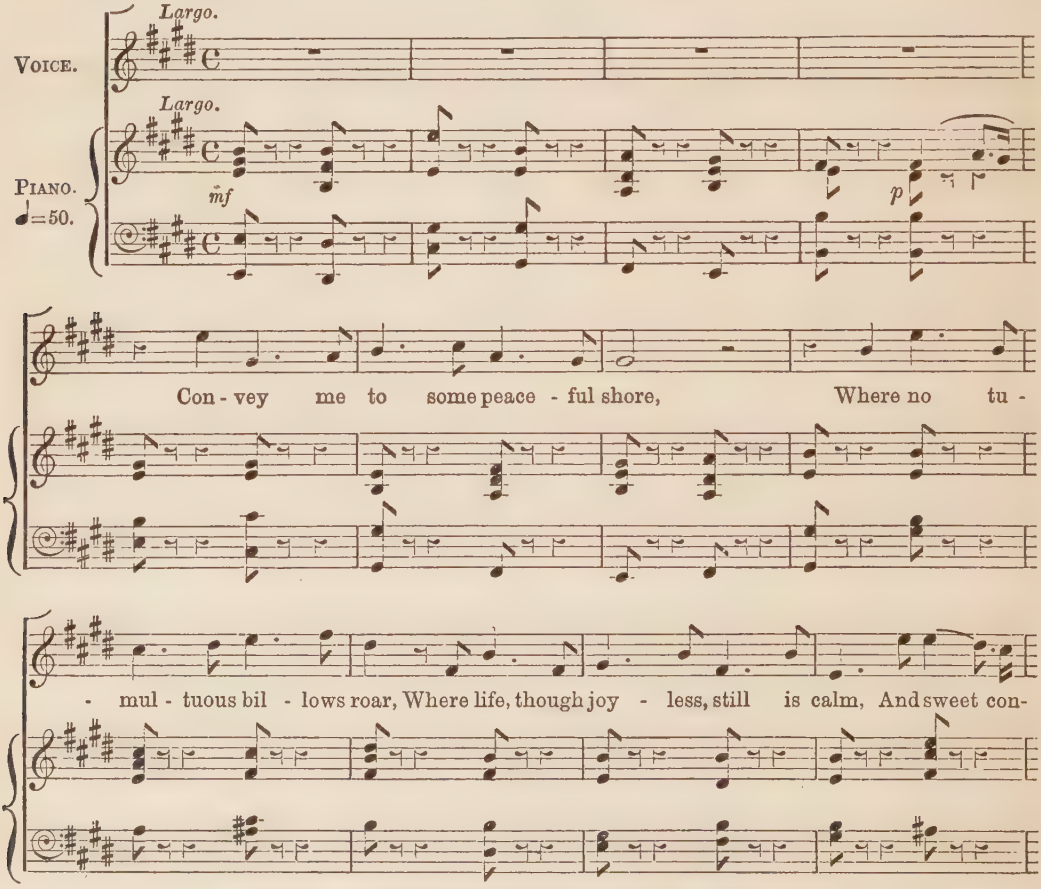


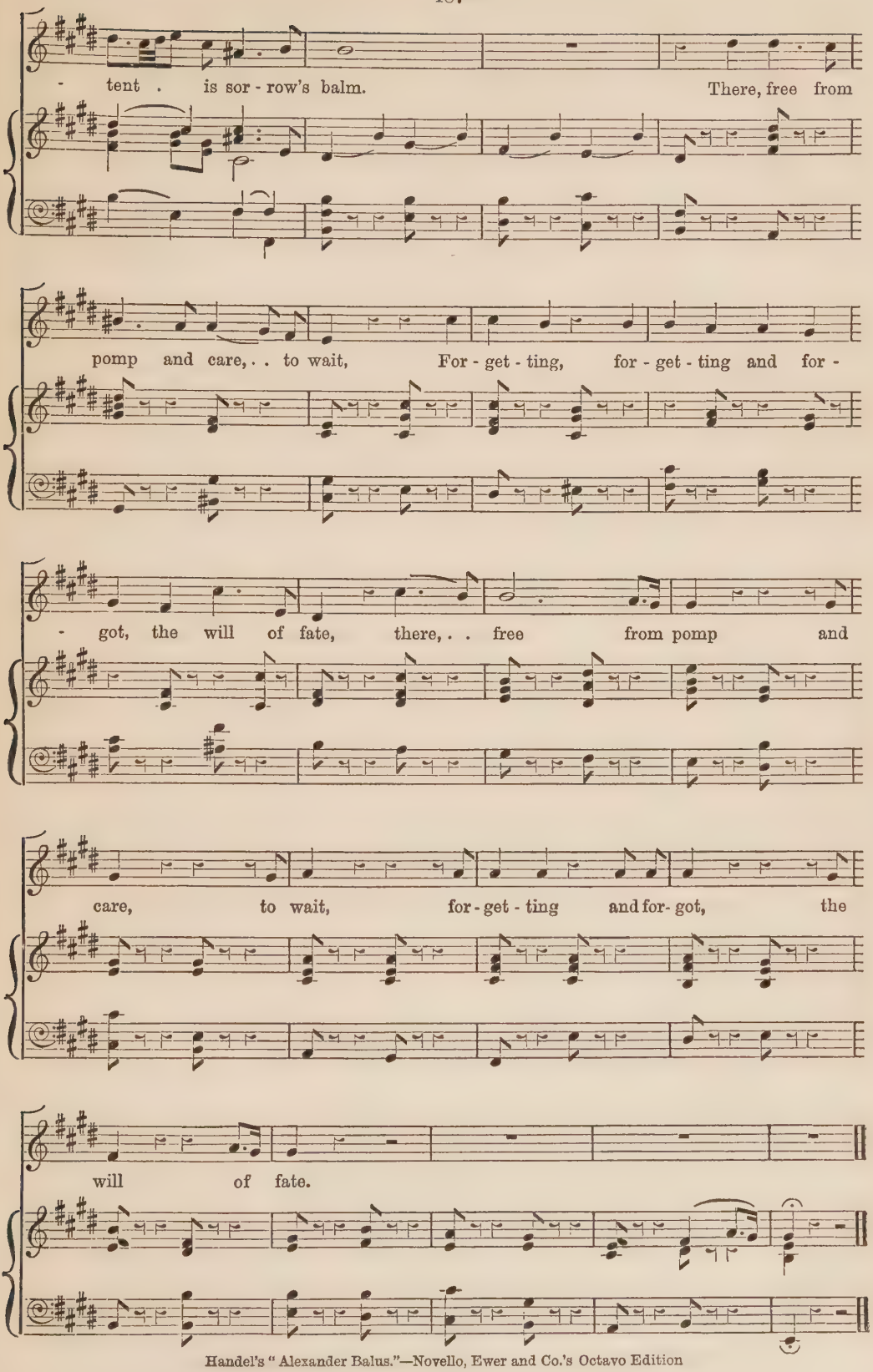

MESSENGER.
From this dread scene of bloody war I come, Where Pto-le-my, your fa-ther, ra-ging
fierce And fear-less, ev-er in the foremost rank, From ma-ny a ga-ping wound
CLEOPATRA.
hath breath'd his soul. This is thy ha-voc, O am-bi-tion! bane Of human
hap-pi-ness. Oh! had I ne'er Been born a queen, to feel the dire ef-fects That
wait the for-tune of the wretch-ed great.— But vain is all com-plaint.

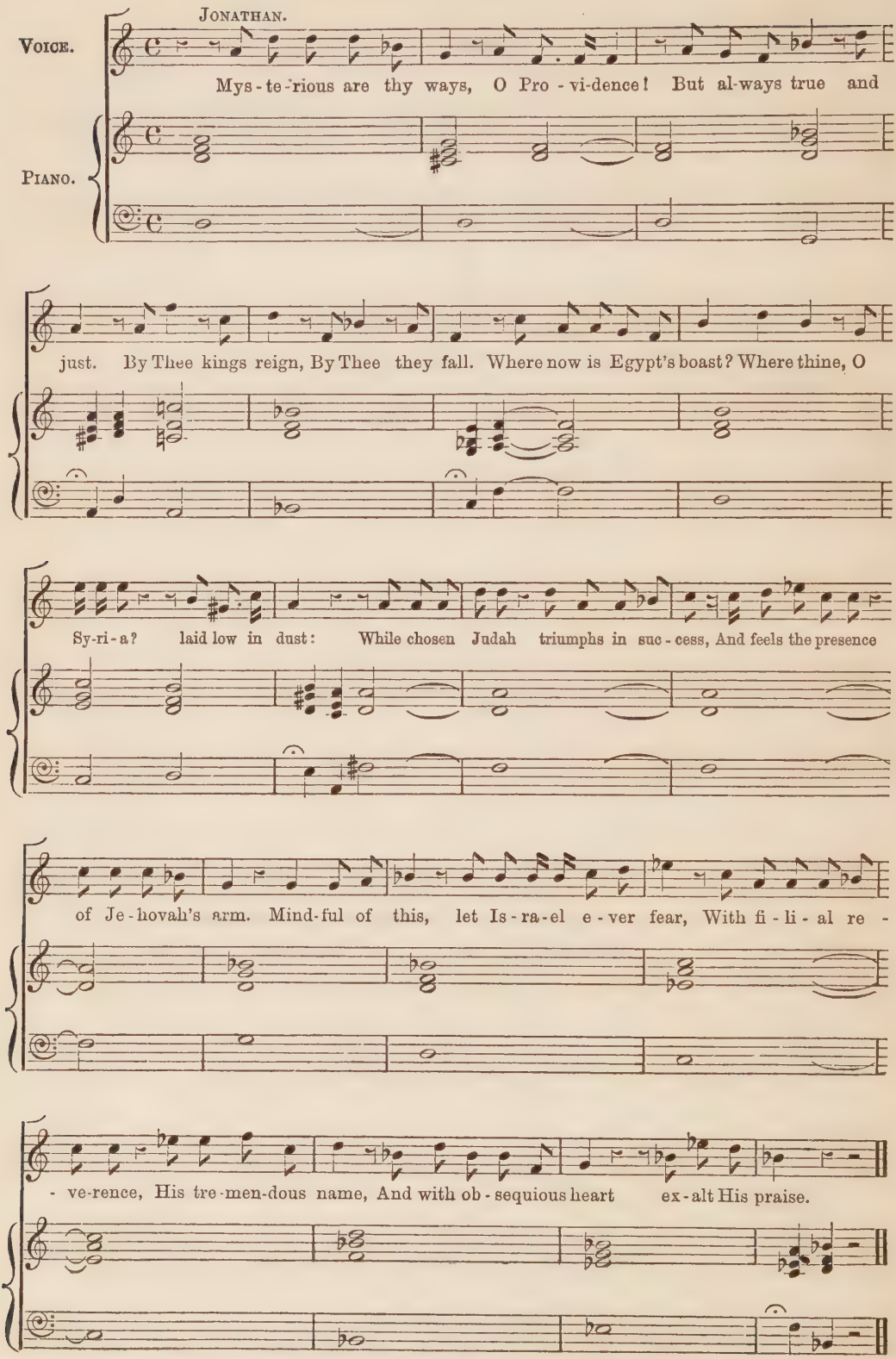
*No.* 62. RECIT. (ACCOMPANIED).—"CALM THOU MY SOUL."



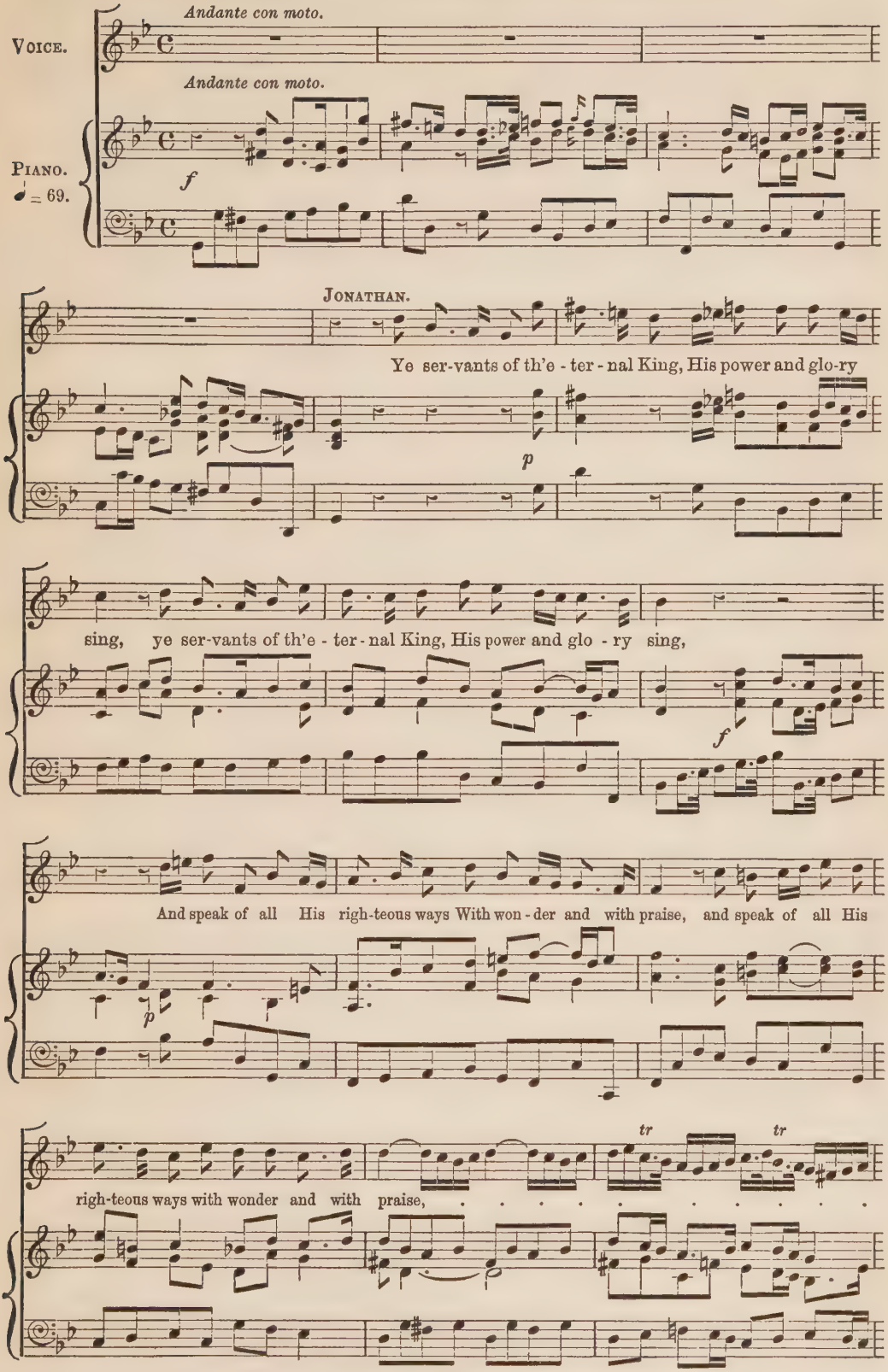

*No.* 63. AIR.—"CONVEY ME TO SOME PEACEFUL SHORE."

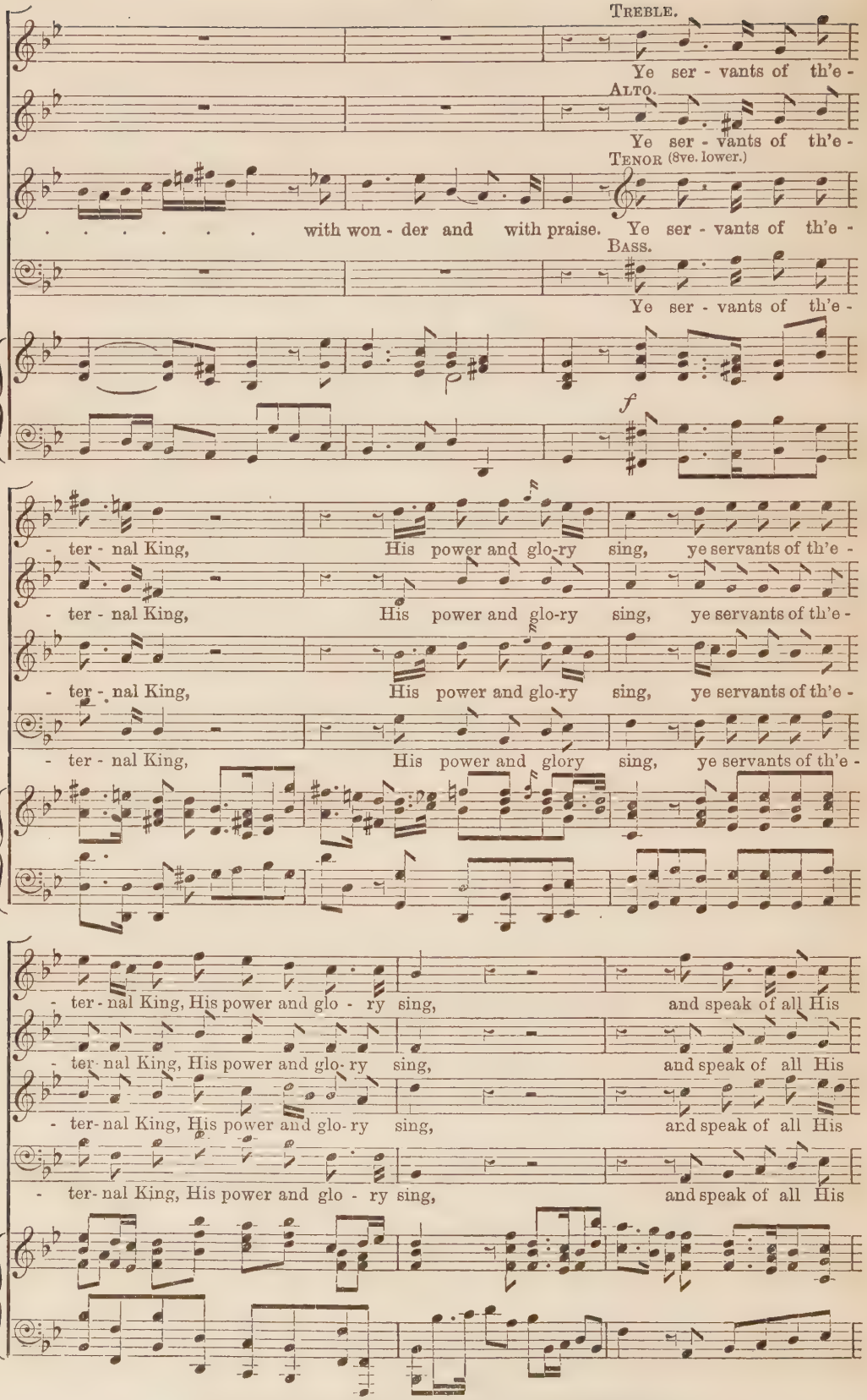


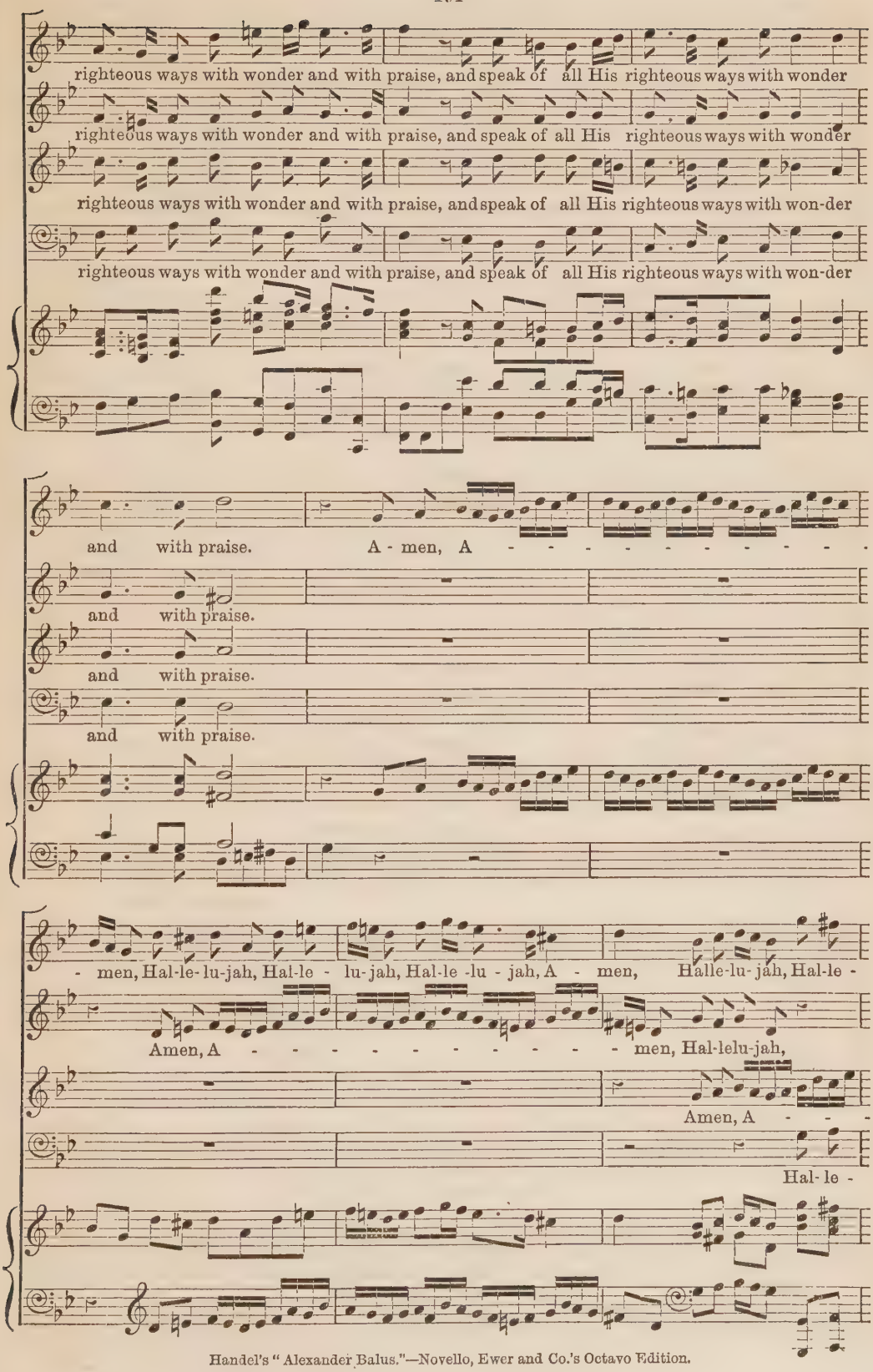

- tent . is sor - row's balm. There, free from
pomp and care, . . to wait, For - get - ting, for - get - ting and for -
- got, the will of fate, there, . . free from pomp and
care, to wait, for - get - ting and for- got, the
will of fate.

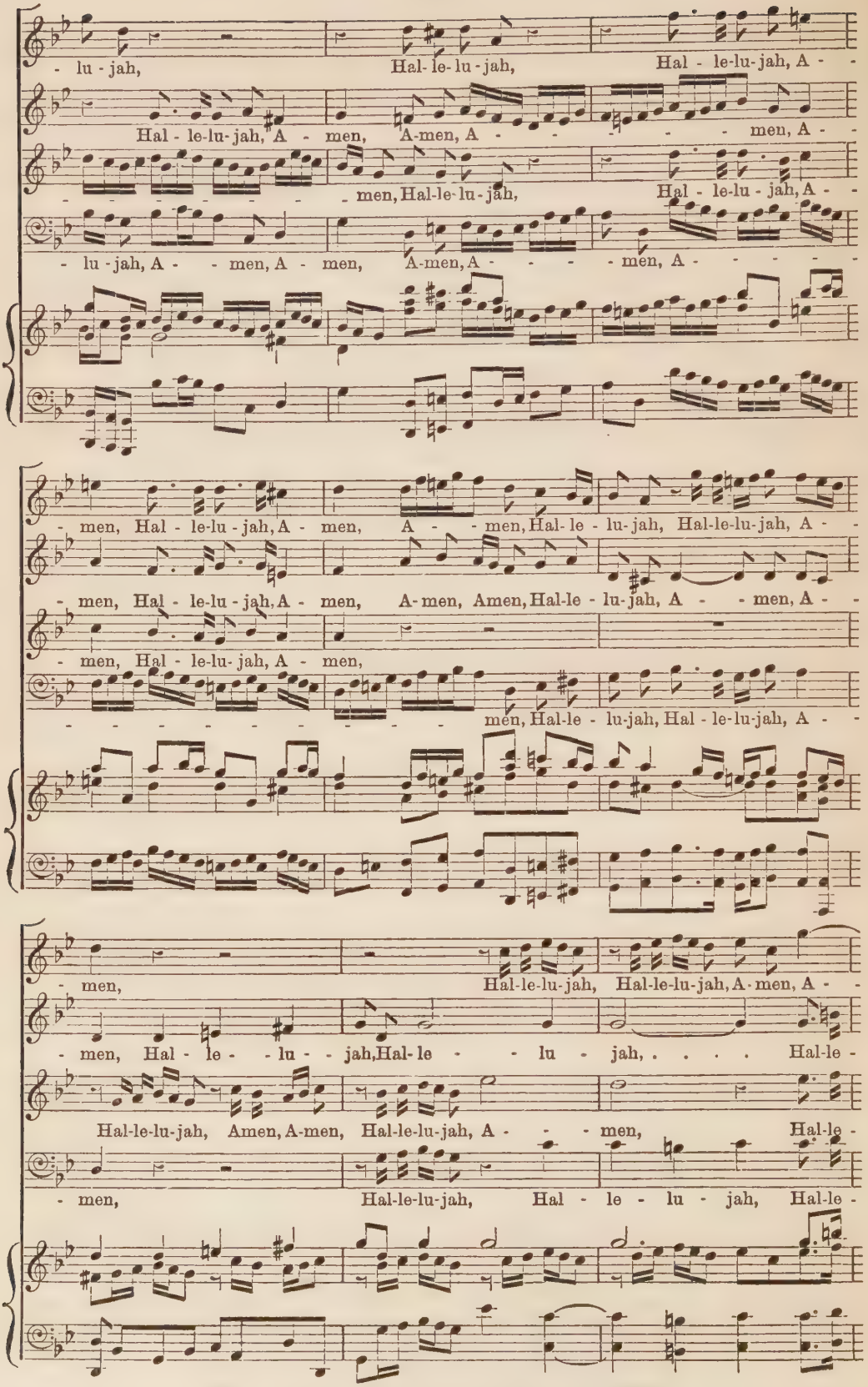

JONATHAN.
VOICE.
PIANO.
Mys - te - rious are thy ways, O Pro - vi-dence! But al-ways true and
just. By Thee kings reign, By Thee they fall. Where now is Egypt's boast? Where thine, O
Sy-ri-a? laid low in dust: While chosen Judah triumphs in suc - cess, And feels the presence
of Je - hovah's arm. Mind-ful of this, let Is - ra-el e - ver fear, With fi - li - al re -
- ve-rence, His tre-men-dous name, And with ob - sequious heart ex - alt His praise.

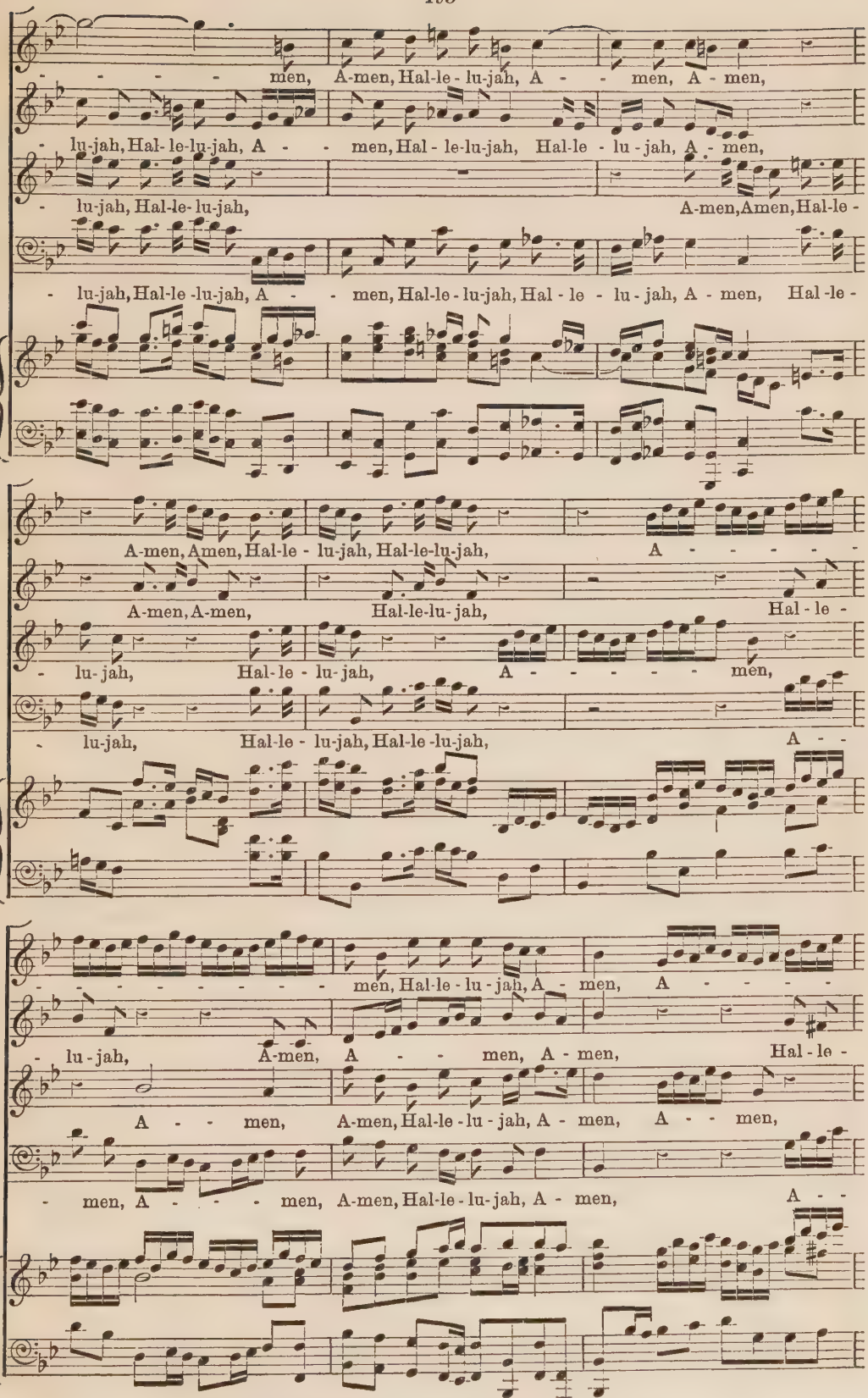
*No.* 65. Solo and Chorus.—" YE SERVANTS OF TH'ETERNAL KING."

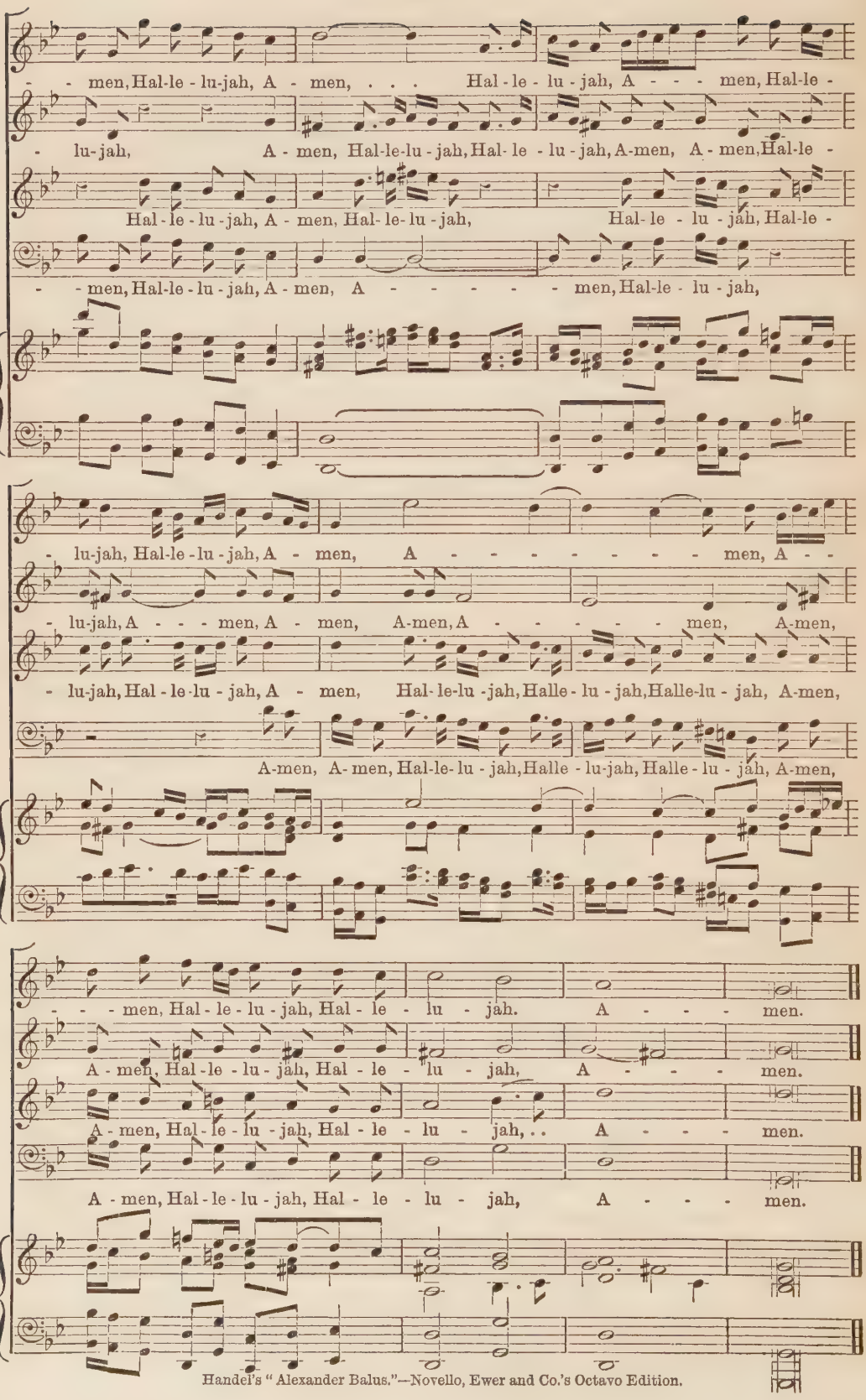



Treble.
Ye ser - vants of th'e -
Alto.
Ye ser - vants of th'e -
Tenor (8ve. lower.)
. . . . . with won - der and with praise. Ye ser - vants of th'e -
Bass.
Ye ser - vants of th'e -
f
- ter - nal King, His power and glo-ry sing, ye servants of th'e -
- ter - nal King, His power and glo-ry sing, ye servants of th'e -
- ter - nal King, His power and glo-ry sing, ye servants of th'e -
- ter - nal King, His power and glory sing, ye servants of th'e -
- ter - nal King, His power and glo - ry sing, and speak of all His
- ter - nal King, His power and glo - ry sing, and speak of all His
- ter - nal King, His power and glo - ry sing, and speak of all His
- ter - nal King, His power and glo - ry sing, and speak of all His

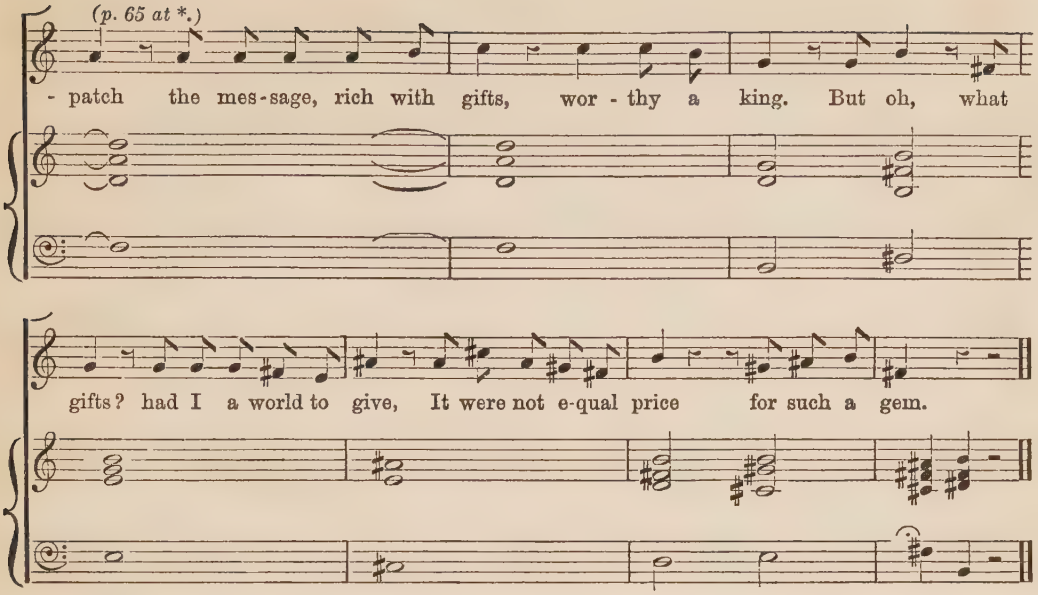

righteous ways with wonder and with praise, and speak of all His righteous ways with wonder
righteous ways with wonder and with praise, and speak of all His righteous ways with wonder
righteous ways with wonder and with praise, and speak of all His righteous ways with won-der
righteous ways with wonder and with praise, and speak of all His righteous ways with won-der
and with praise. A - men, A - - - - - - - - - -
and with praise.
and with praise.
and with praise.
- men, Hal-le-lu-jah, Hal-le - lu-jah, Hal-le -lu - jah, A - men, Halle-lu- jah, Hal-le -
Amen, A - - - - - - - - - - men, Hal-lelu-jah,
Amen, A - - -
Hal- le -


- lu - jah, Hal- le- lu - jah, Hal - le-lu - jah, A - -
Hal - le-lu - jah, A - men, A-men, A - - - men, A - -
- - - - - - men, Hal-le-lu - jah, Hal - le-lu - jah, A - -
- lu - jah, A - - men, A - men, A-men, A - - - men, A - - - - - -
- men, Hal - le-lu - jah, A - men, A - - men, Hal-le - lu-jah, Hal-le-lu-jah, A - -
- men, Hal - le-lu - jah, A - men, A-men, Amen, Hal-le - lu-jah, A - - men, A - -
- men, Hal - le-lu- jah, A - men,
- - - - - - - - - - men, Hal-le - lu-jah, Hal - le-lu-jah, A - -
- men, Hal-le-lu-jah, Hal-le-lu-jah, A-men, A - -
- men, Hal - le - - lu - - jah, Hal-le - - lu - jah, . . . . Hal-le -
Hal-le-lu-jah, Amen, A-men, Hal-le-lu-jah, A - - - men, Hal-le -
- men, Hal-le-lu-jah, Hal - le - lu - jah, Hal-le -

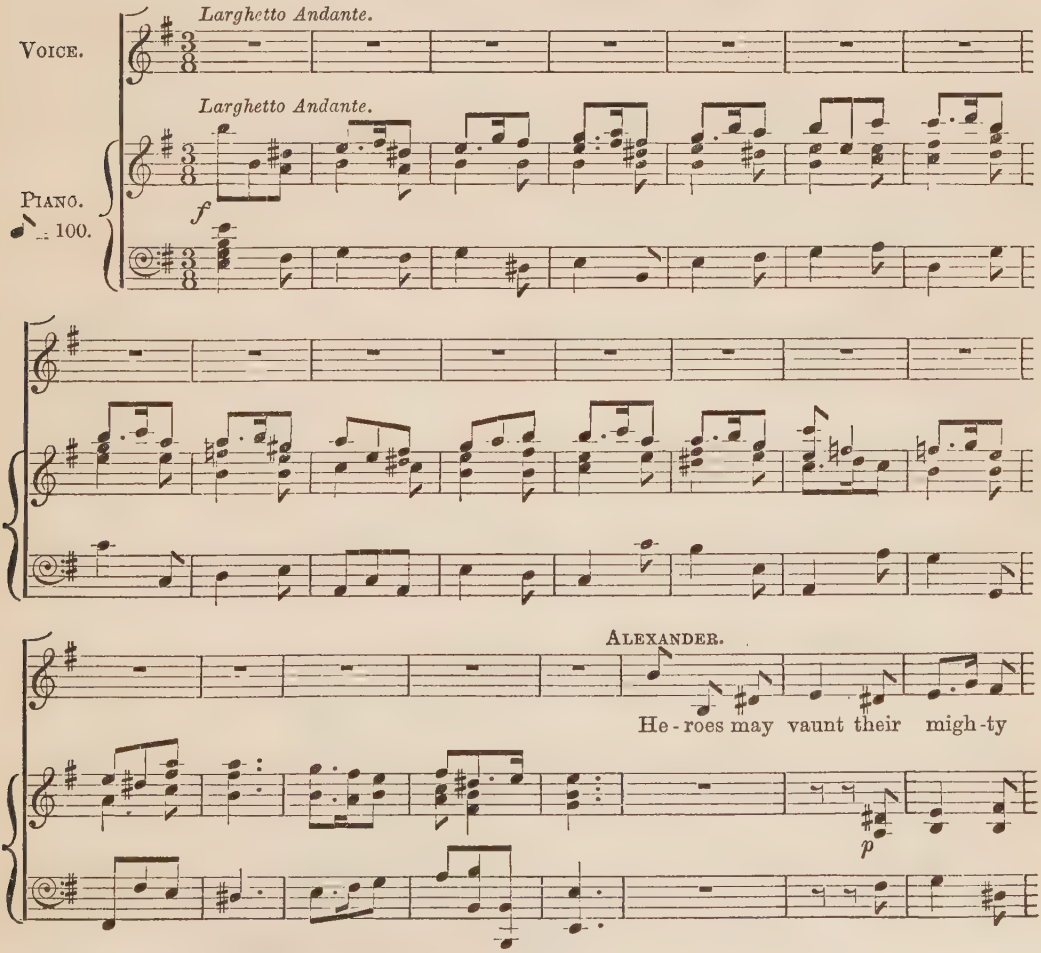

men, A-men, Hal-le-lu-jah, A - men, A - men,
lu-jah, Hal-le-lu-jah, A - men, Hal-le-lu-jah, Hal-le-lu-jah, A - men,
lu-jah, Hal-le-lu-jah, A-men, Amen, Hal-le-
lu-jah, Hal-le-lu-jah, A - men, Hal-le-lu-jah, Hal-le-lu-jah, A-men, Hal-le-
A-men, Amen, Hal-le-lu-jah, Hal-le-lu-jah, A - - - - -
A-men, A-men, Hal-le-lu-jah, Hal-le-
lu-jah, Hal-le-lu-jah, A - - - - men,
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A -
men, Hal-le-lu-jah, A-men, A - - - -
lu-jah, A-men, A - men, A-men, Hal-le-
A - men, A-men, Hal-le-lu-jah, A-men, A - men,
men, A - - - men, A-men, Hal-le-lu-jah, A-men, A -

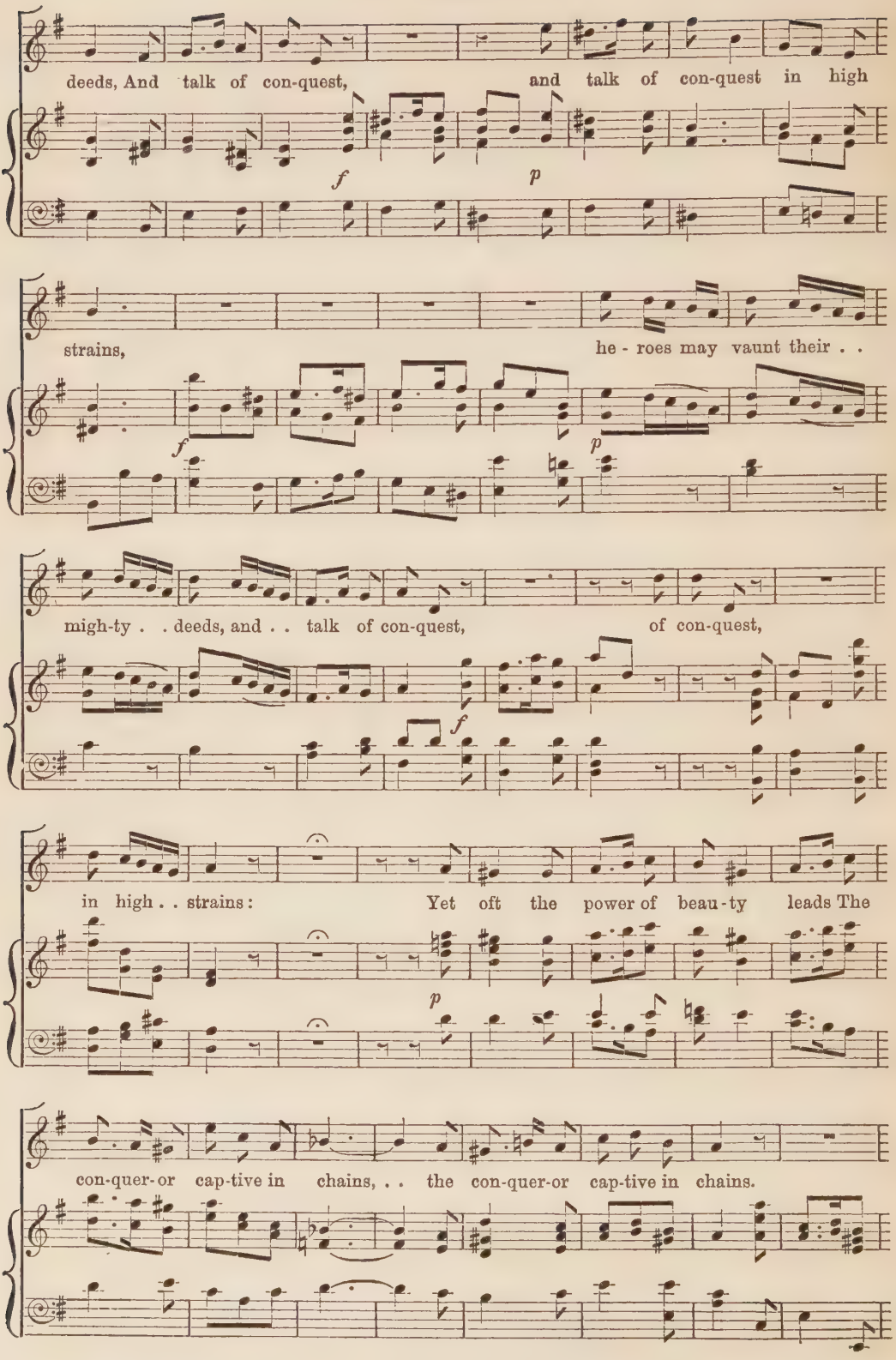

men, Hal-le-lu-jah, A - men, . . . Hal-le-lu-jah, A - - - men, Hal-le-
lu-jah, A - men, Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men, Hal-le-
Hal-le-lu-jah, A - men, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
men, Hal-le-lu-jah, A - men, A - - - - - men, Hal-le-lu-jah,
lu-jah, Hal-le-lu-jah, A - men, A - - - - - - - - men, A - -
lu-jah, A - - - men, A - men, A-men, A - - - - - men, A-men,
lu-jah, Hal-le-lu-jah, A - men, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men,
A-men, A-men, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men,
men, Hal-le-lu-jah, Hal-le-lu-jah. A - - - men.
A-men, Hal-le-lu-jah, Hal-le-lu-jah, A - - - men.
A-men, Hal-le-lu-jah, Hal-le-lu-jah, . . A - - - men.
A-men, Hal-le-lu-jah, Hal-le-lu-jah, A - - - men.

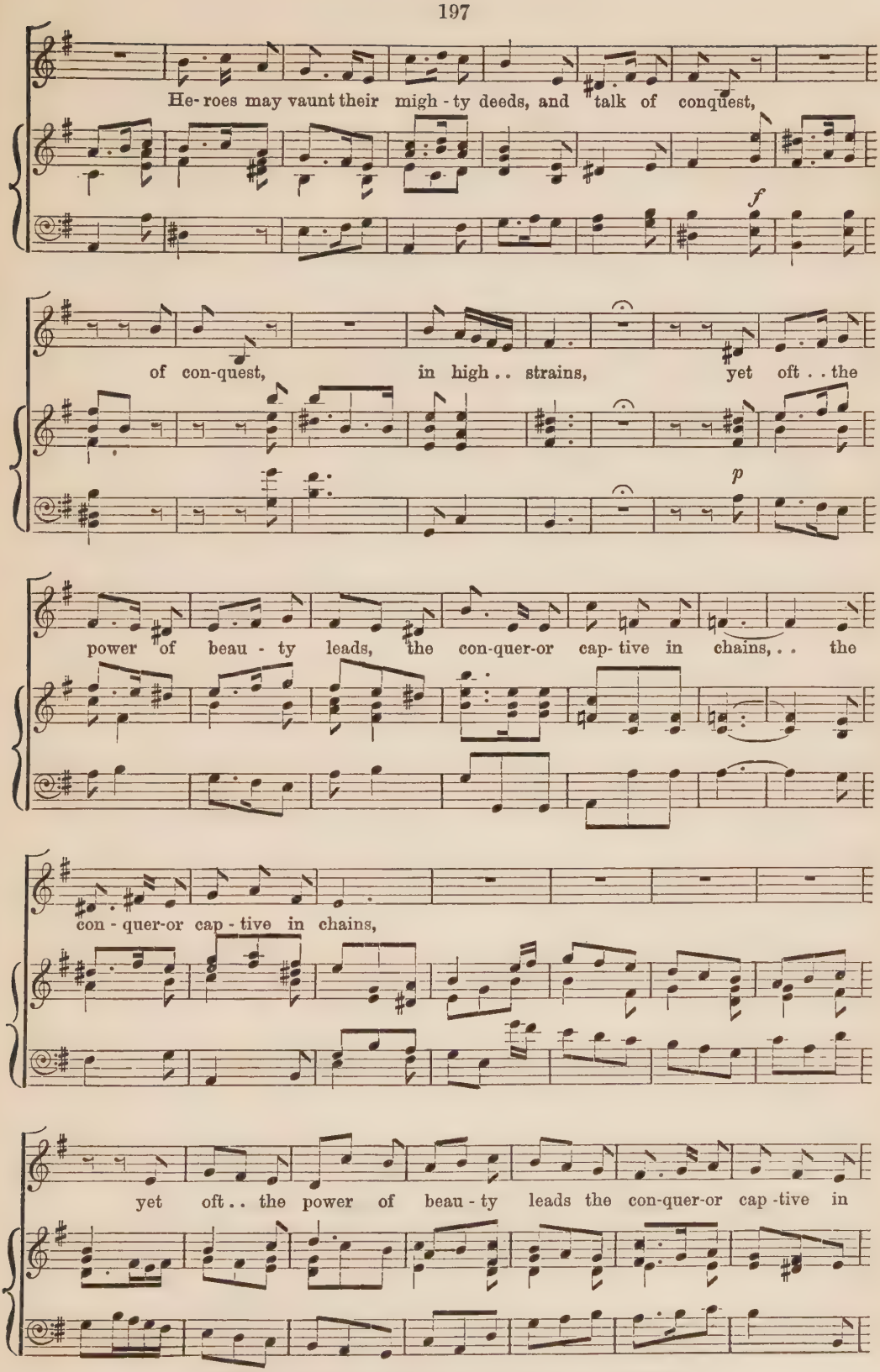
# APPENDIX.

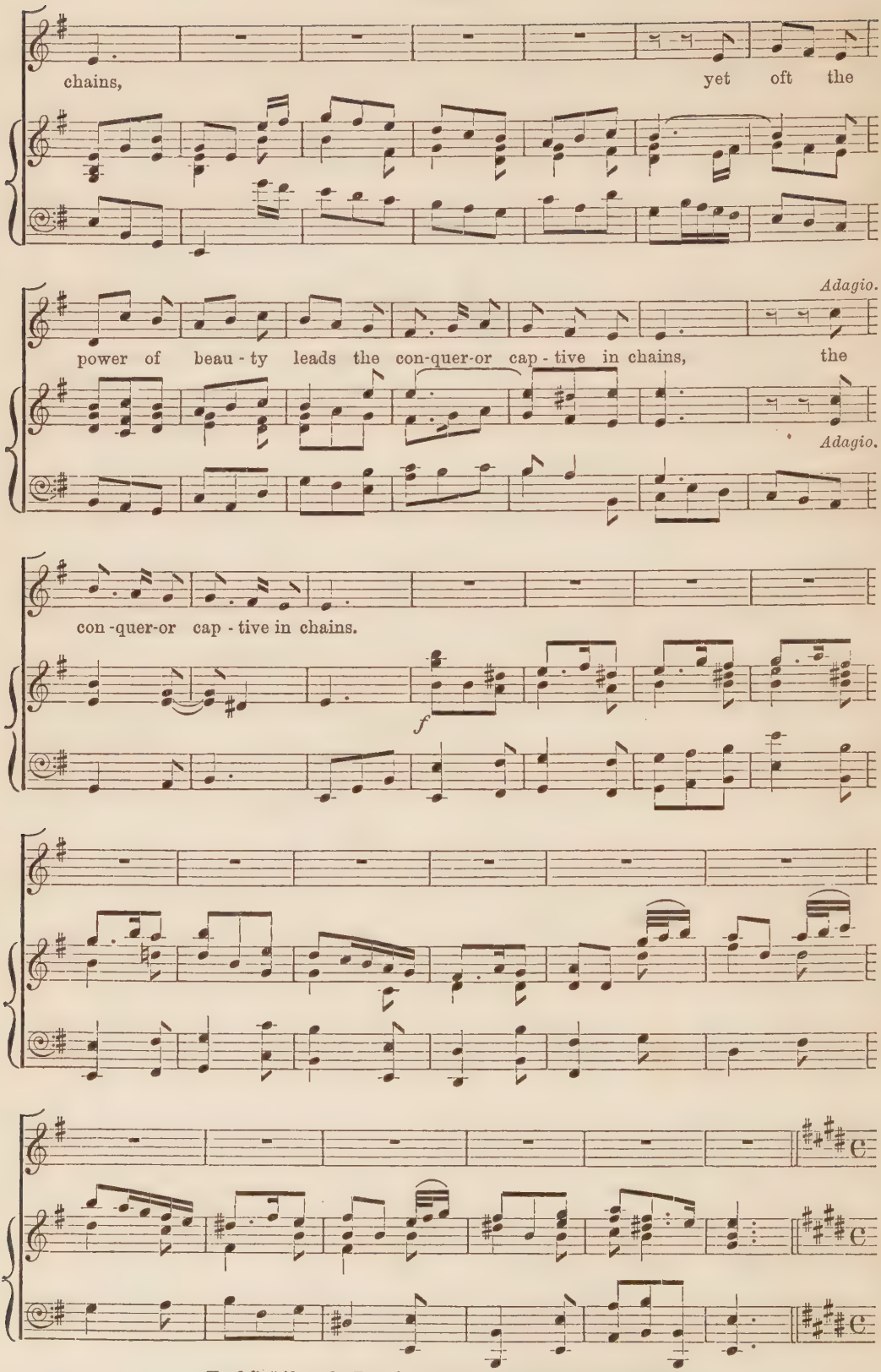


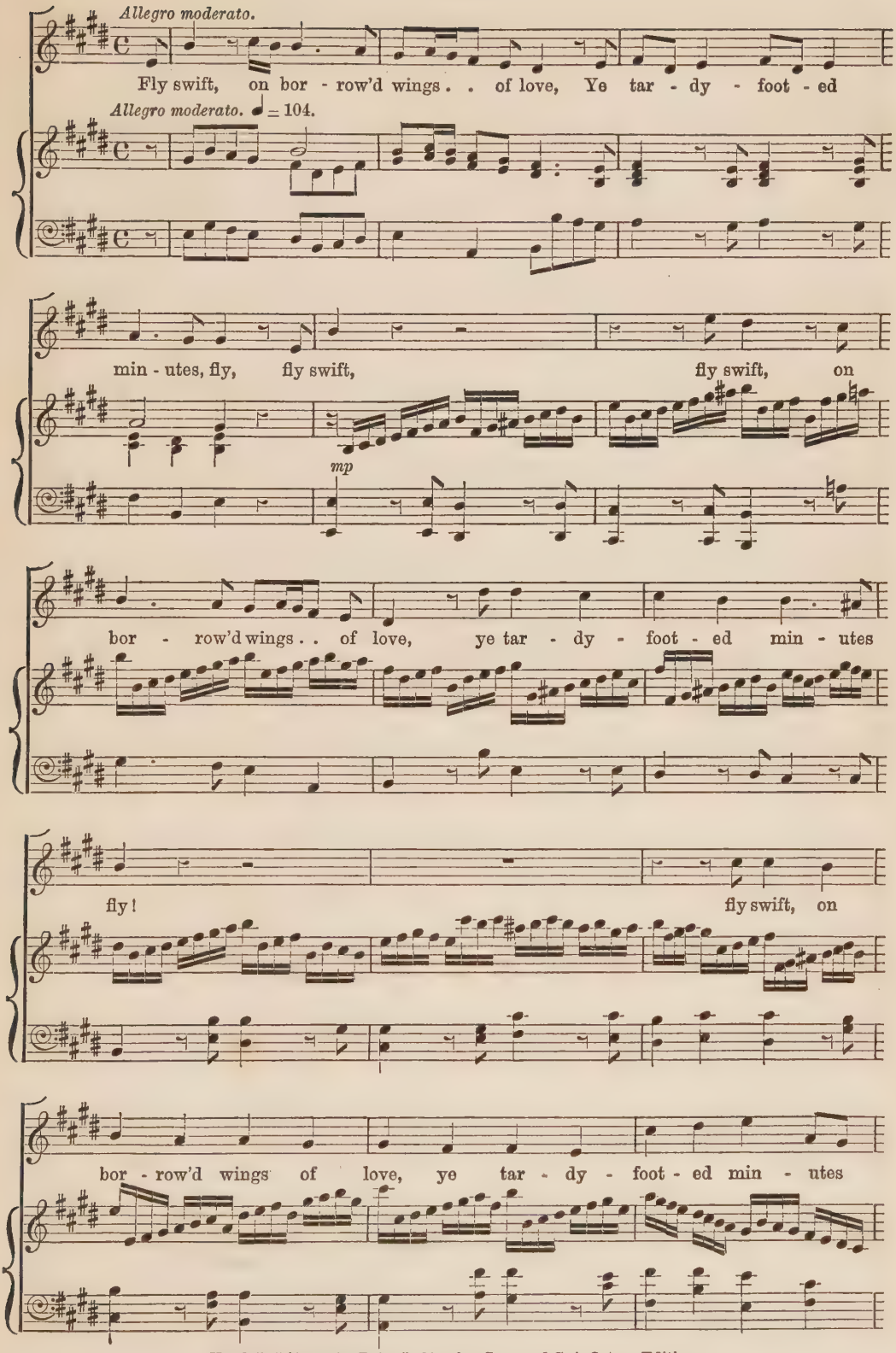

*No.* 22A. AIR.—"HEROES MAY VAUNT THEIR MIGHTY DEEDS."

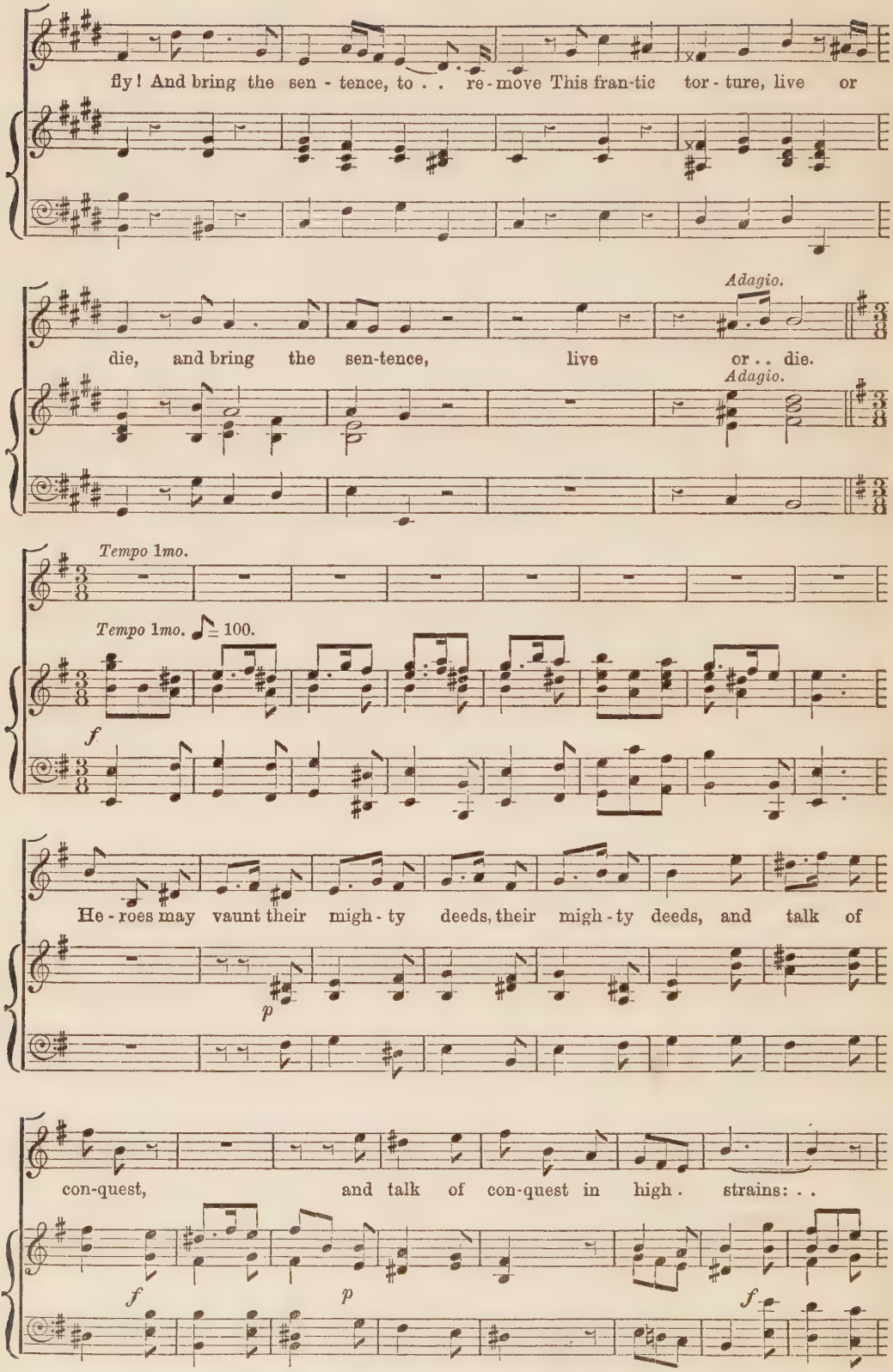


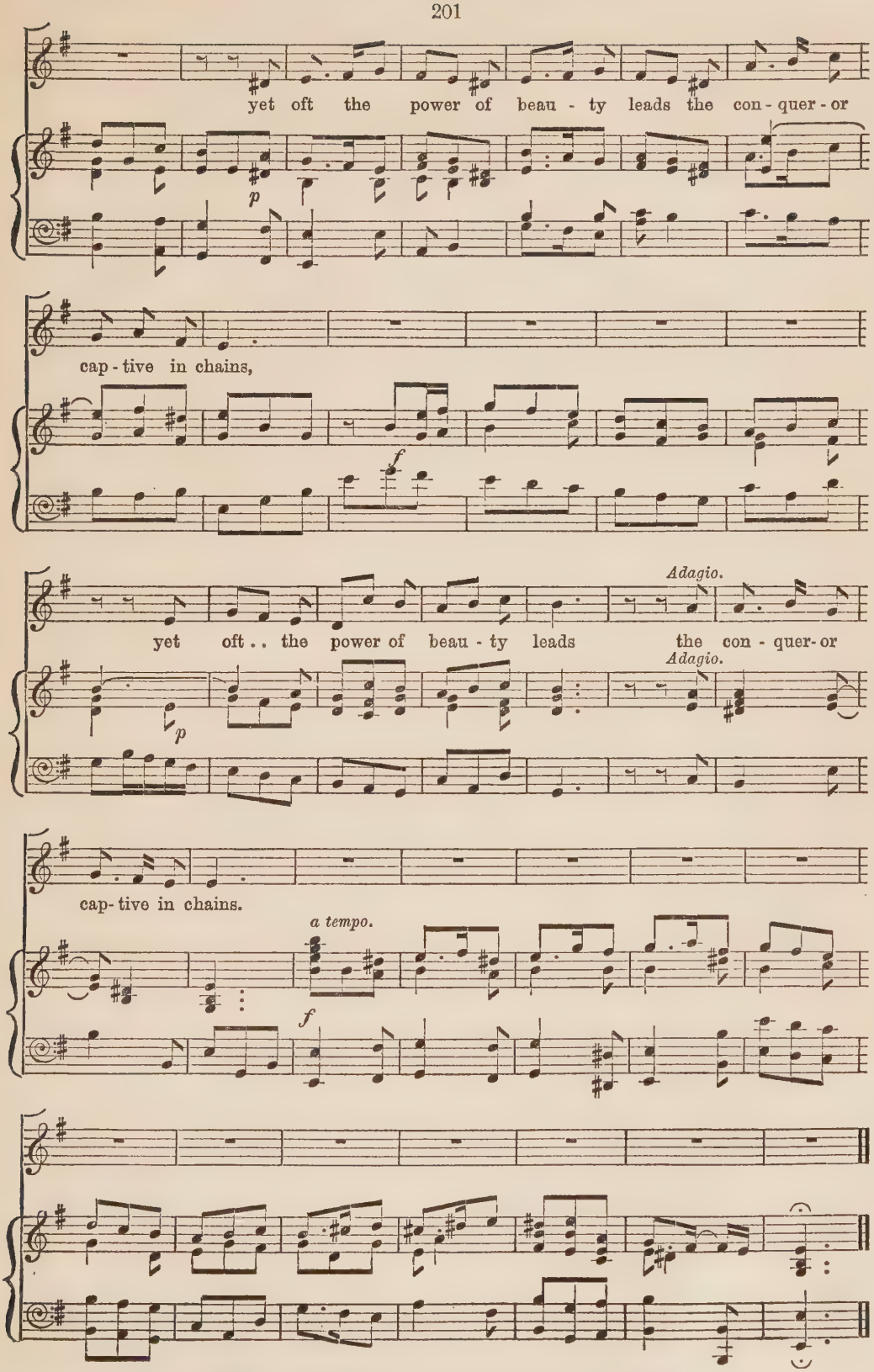

deeds, And talk of con-quest, and talk of con-quest in high
f
p
strains, he - roes may vaunt their . .
f
p
migh-ty . . deeds, and . . talk of con-quest, of con-quest,
f
in high . . strains: Yet oft the power of beau-ty leads The
p
con-quer-or cap-tive in chains, . . the con-quer-or cap-tive in chains.


He- roes may vaunt their migh - ty deeds, and talk of conquest,
f
of con-quest, in high . . strains, yet oft . . the
p
power of beau - ty leads, the con-quer-or cap- tive in chains, . . the
con - quer-or cap - tive in chains,
yet oft . . the power of beau - ty leads the con-quer-or cap -tive in


chains,
yet oft the
Adagio.
power of beau - ty leads the con-quer-or cap - tive in chains, the
Adagio.
con - quer-or cap - tive in chains.
f


Allegro moderato.
Fly swift, on bor - row'd wings . . of love, Ye tar - dy - foot - ed
Allegro moderato. ♩ = 104.
min - utes, fly, fly swift, fly swift, on
mp
bor - row'd wings . . of love, ye tar - dy - foot - ed min - utes
fly! fly swift, on
bor - row'd wings of love, ye tar - dy - foot - ed min - utes


fly! And bring the sen - tence, to . . re - move This fran-tic tor - ture, live or
Adagio.
die, and bring the sen-tence, live or . . die.
Adagio.
Tempo 1mo.
Tempo 1mo. ♩ = 100.
f
He - roes may vaunt their migh - ty deeds, their migh - ty deeds, and talk of
p
con-quest, and talk of con-quest in high . strains: . .
f
p
f


yet oft the power of beau - ty leads the con - quer - or
p
cap - tive in chains,
f
Adagio.
yet oft . . the power of beau - ty leads the con - quer - or
Adagio.
p
cap - tive in chains.
a tempo.
f

| No. | | | | PAGE |
|---|---|---|---|---|
| 37. | Recitative | *Tenor* | Ye happy people | 122 |
| 38. | Soli and Chorus | | Triumph, Hymen, in the pair | 122 |
| 39. | Recitative | *Soprano and Alto* | Glad time at length | 129 |
| 40. | Duet | *Soprano and Alto* | Hail, wedded love | 130 |
| 41. | Chorus | | Hymen, fair Urania's son | 136 |


## ACT III.


| | | | | |
|---|---|---|---|---|
| 42. | Symphony | | | 141 |
| 43. | Recitative | *Soprano* | 'Tis true, instinctive nature | 142 |
| 44. | Air | *Soprano* | Here amid the shady woods | 143 |
| 45. | Chorus, with Solo | *Soprano* | Mistaken queen | 146 |
| 46. | Recitative | *Alto* | Ah, was it not my Cleopatra's voice | 150 |
| 47. | Air | *Alto* | Mighty guardians of all nature | 151 |
| 48. | Recitative | *Soprano, Alto, and Tenor* | Treachery, O King | 154 |
| 49. | Air | *Alto* | Fury, with red sparkling eyes | 156 |
| 50. | Recitative | *Soprano* | Gods! can there be | 160 |
| 51. | Air | *Soprano* | Strange reverse of human fate | 161 |
| 52. | Recitative | *Tenor* | May he return | 164 |
| 53. | Air | *Tenor* | To God, who made the radiant sun | 164 |
| 54. | Chorus | | Sun, moon, and stars | 167 |
| 55. | Recitative | *Soprano and Bass* | Yes, he was false | 174 |
| 56. | Recitative | *Bass* | Ungrateful child | 175 |
| 57. | Air | *Bass* | O sword, and thou, all-daring hand | 176 |
| 58. | Recitative | *Soprano* | Shall Cleopatra ever smile again | 179 |
| 59. | Recitative | | Ungrateful tidings | 179 |
| 60. | Air | *Soprano* | Oh, take me from this hateful light | 181 |
| 61. | Recitative | *Soprano and Bass* | Forgive, O Queen | 184 |
| 62. | Recitative | *Soprano* | Calm thou my soul | 186 |
| 63. | Air | *Soprano* | Convey me to some peaceful shore | 186 |
| 64. | Recitative | *Tenor* | Mysterious are thy ways | 188 |
| 65. | Solo and Chorus | *Tenor* | Ye servants of th' eternal King | 189 |


## APPENDIX.


| | | | | |
|---|---|---|---|---|
| 22a. | Air | *Alto* | Heroes may vaunt their mighty deeds | 195 |